

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

3 DECEMBER 1962—40c a copy / \$8 a year

WHAT TV FEES
DO TO AGENCY
PROFITS p. 25

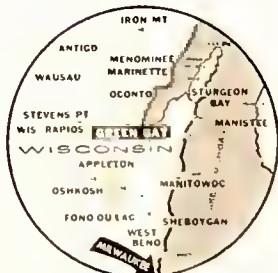
New tool saves
time for busy
buyers p. 34

DEC 3 1962

NEC GENERAL LISTING

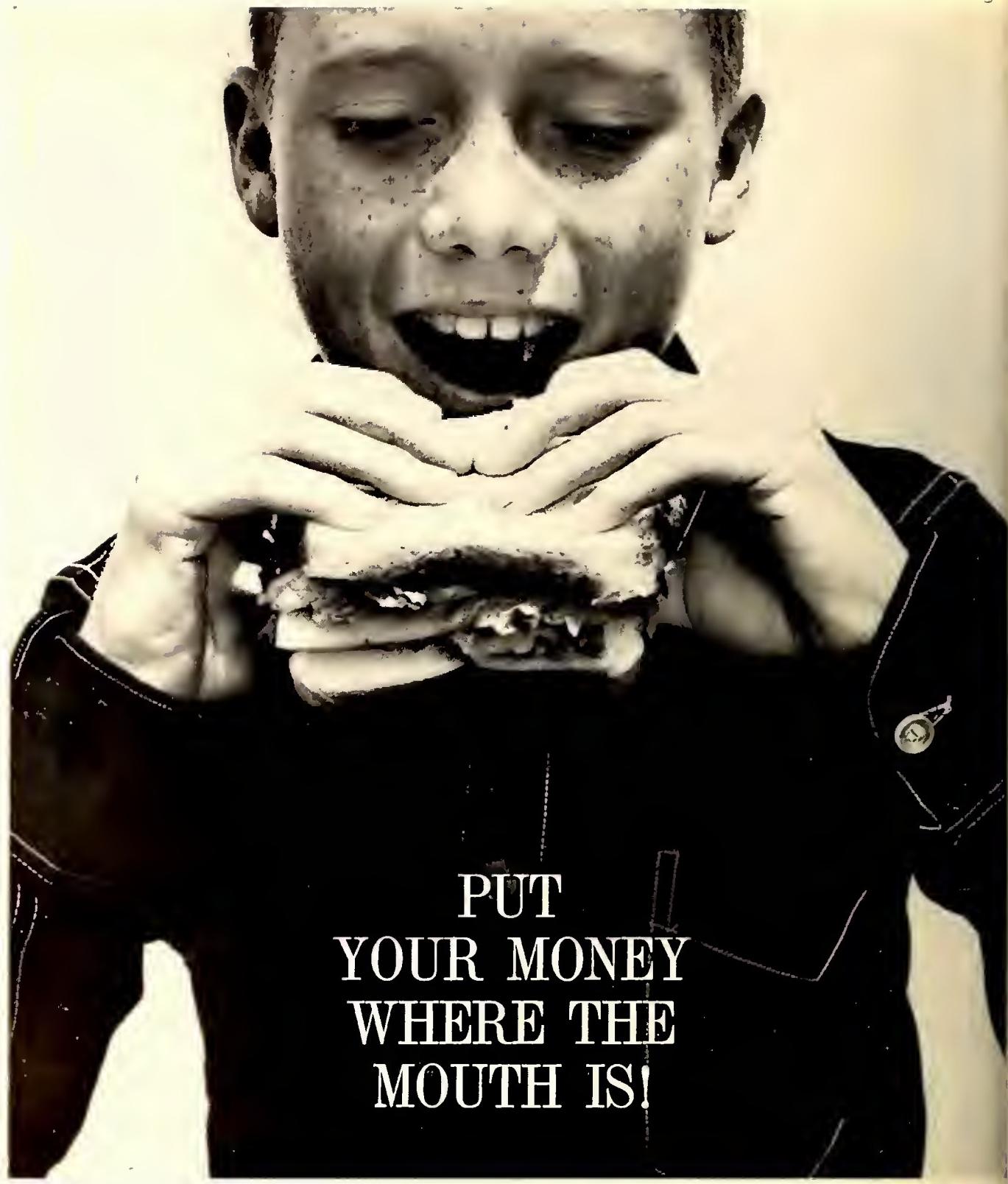
Channel 2 means **BUSINESS!**

In the Land of
Milk and Honey!



WBAY-TV
GREEN BAY, WISCONSIN 2

HAYDN R. EVANS, General Manager • Represented by HR Television, Inc.



PUT
YOUR MONEY
WHERE THE
MOUTH IS!

20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing

one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.



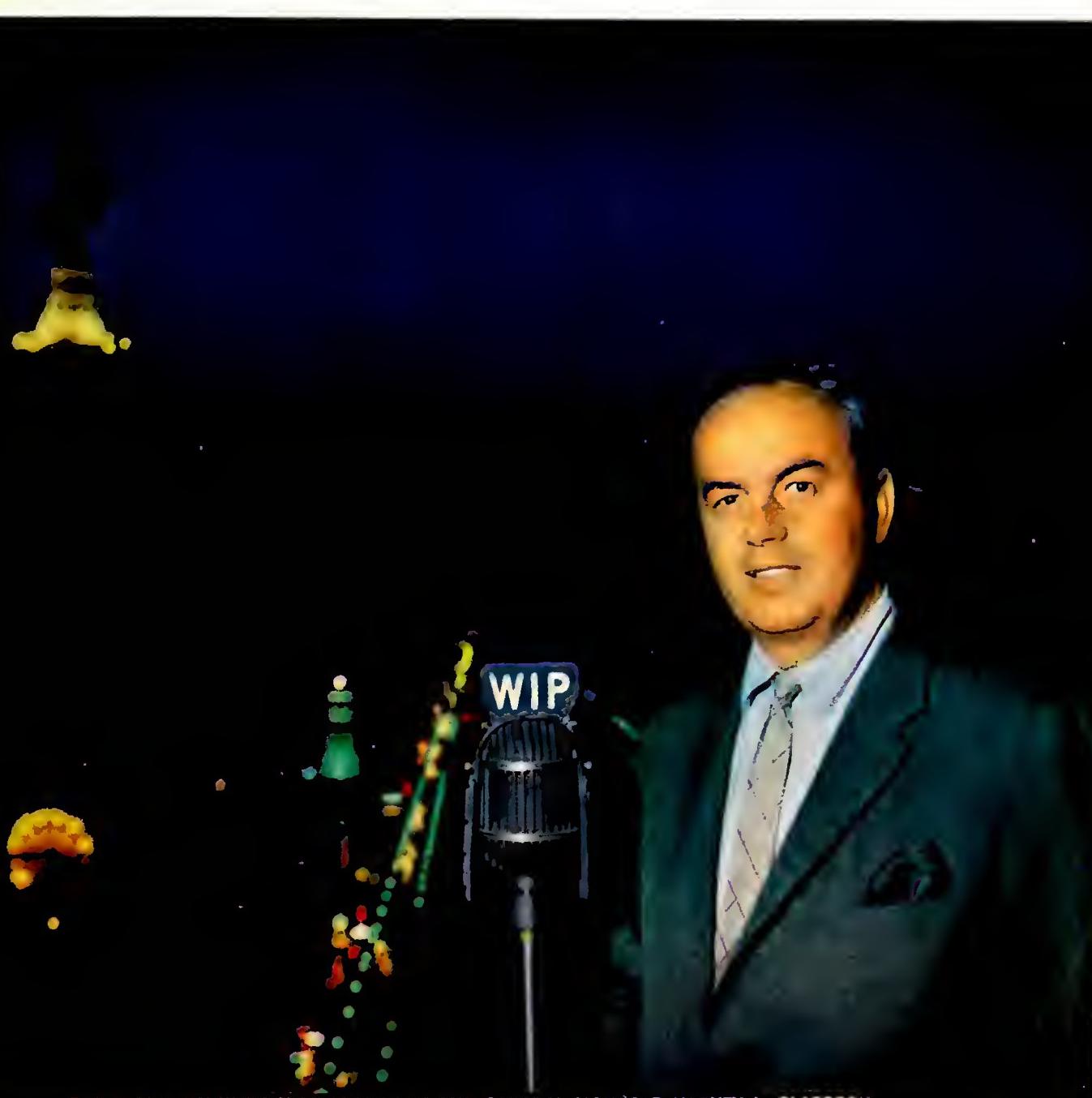
Peters Griffin Woodward

CBS

KFDM-TV CHANNEL 6



GREATER
Philadelphia
THE MAGAZINE FOR EXECUTIVES



RADIO STATION WIP'S VICE PRESIDENT AND GENERAL MANAGER HARVEY L. GLASCOCK

SYMBOLIZING THE WAY RADIO STATION WIP COVERS THE COMMUNITY, STA-
TION VICE PRESIDENT AND GENERAL MANAGER HARVEY L. GLASCOCK IS
PHOTOGRAPHED FROM AN ELEVATED PERCH UNDER THE NEW MANAGEMENT
OF METROPOLITAN BROADCASTING. WIP, THE CITY'S OLDEST RADIO STA-
TION, IS SEEKING TO BE A DOMINANT FORCE IN LOCAL BROADCASTING

WIP PIPES A LIVELY TUNE AT FORTY

Philadelphia's community-minded pioneer radio station, acquired two years ago by Metropolitan Broadcasting, is out to become a dominant force in its market.



PAULSEN & GLASCOCK
When it was over, 113,000 postcards



McCAULEY & BROWN
Riding them in, riding them home



RUST & LEAMING
On tape: Immediacy, authority

"**R**AADIO," observes Harvey Glascock, "is an emotional thing. A viewer can rattle off the names of his favorite television programs but he's fairly indifferent about which channels carry them. On the other hand, radio audiences identify personally and strongly with stations, dote on them or get sore at them, depending on their own tastes and how well a station's programming satisfies them."

Glascock speaks with authority. As vice president and general manager of Philadelphia radio station WIP it's his job to ardently woo the biggest audience he can attract, and the rating services indicate he is doing an impressive job.

Although radio's product line is intangible and ephemeral entertainment, there's no doubt that producing the sound is big business for many radio stations including WIP and its New York-headquartered corporate parent, Metropolitan Broadcasting, a division of Metromedia Inc., which rang up \$50 million in sales last year for its radio, television and billboard empire.

New directions. WIP, Philadelphia's first radio station, started 40 years ago in the music department of Gimbel Brothers department store with the hope that crystal set owners would be intrigued enough by the signal to come and look at the transmitter and, perhaps, buy a piano while they were there. A half hour after WIP started broadcasting, Strawbridge's had a station on the air and other department stores quickly followed suit. The phenomenon might not have sold many pianos, but it quickly demonstrated that radio was more than a novelty.

Today 21 area radio stations cover the dial. The business nationally grosses over \$600 million.

A sign of radio's increasing value is evidenced by the \$2.5 million figure that former station manager Benedict Gimbel Jr. (now a Metromedia director) and a syndicate

of investors paid Gimbel Brothers for WIP in 1958, and the subsequent \$4.5 million the syndicate received from Metropolitan Broadcasting when it acquired the station two years later. Vice president Glascock feels that the property is worth much more today on the current market, but Metropolitan, of course, has no intention of selling it. Indeed, WIP has become, under Glascock's guidance, one of the most valuable radio properties in the country. The station has upped its audience by 25%.

Declaration of independence. WIP's method of operation has no parallel with conventional network radio operations. Metromedia president and board chairman John W. Kluge insists that each one of the properties owned by Metro be independently managed in its own community (much the way newspaperdom's Sam Newhouse runs his publishing empire). Thus, each station in the chain is able to develop the format that its local management thinks will best serve its market. Kluge's organization is consequently one of the most diversified in the communications field. It includes television outlets in Washington, Kansas City, New York, Sacramento, Peoria and Decatur, Ill. In addition to WIP in Philadelphia, it also owns radio stations in New York, Cleveland and Kansas City. Metromedia's WRUL in New York is the only commercial American radio station which specializes in transmitting to the European and South American market. Rounding off the Metromedia operations, at least for the present, is the sprawling Foster and Kleiser, the largest outdoor advertising operation on the West Coast.

When Metromedia acquired WIP two years ago it brought Glascock in from Cleveland where he had built up the firm's WHK to the number one station in the market, gave him a free hand to do what he thought necessary in Philadelphia to develop the new property.

Glascock was determined to make the station a dominant force in the Philadelphia market. He became intrigued with the potential of delivering buying power rather than numbers, and, with the help of program director Varner Paulsen and his staff, evolved the concept of programming for an audience between 18 and 45 years old, "people in the age of acquisition who are in the process of spending most of their disposable income."

To win such an audience is easier said than done. WIP had to evolve a programming policy that would attract it, and all the business acumen in the world is of little use without a flair and an instinct for entertainment values.

Since the advent of TV, radio has changed considerably. In the pre-video days music was usually put on the air to fill time. But currently radio stations broadcast music and news almost exclusively. The big programming questions today: What kind of music? What kind of news?

Glascock and his staff eventually decided that to reach the adult audience it wanted, it must evolve a concept of music programming not available on the Philadelphia dial.

"Our music is popular music," observes music programming director Dick Carr. "It's not the heavy, rhythmic beat at the lowbrow end of the field nor is it the complicated arrangements of progressive jazz at the highbrow end. And just as important, it must be current."

Glascock and Paulsen monitor each of the 300 single records and albums that are released every week, check music trade journals (to see what people are currently paying to hear), to make their selections.

Depth is added by blending a balanced number of older popular standards which have been carefully pre-selected.

The sound of news. The news operation is just as painstakingly planned. Paul Rust, the station's news director and a newsmen for 20 years, points out that since the WIP audience is adult, it is interested in what is going on in the world. The station broadcasts at least five minutes of news on the hour and news summaries on the half hour. Instead of tailoring the news to cut and dried time segments, the station will expand its coverage when important news is breaking. But the WIP signature is most apparent in the sound of the news. The station has beeper tape recorders hooked into telephones in its news room and portable tape recorders for street assignments. Instead of depending on its wire service, WIP adds human interest and authority by airing reports directly from the newsmakers themselves. One recent international scoop was an exclusive interview with one of the fishermen picked up by Castro's navy off the coast of Cuba last spring. Rust had his department bombard Cuba with calls until they got through to one of the captives, recorded the report that the party was unharmed and would be released shortly.

The taped segments can be as short as 30 seconds but they bring an immediacy and intimacy into radio news. Rust has been able to integrate as many as nine separate taped reports into a five minute news show.

In addition to its own news resources, WIP gathers (and feeds back) news from the 11 other radio and TV stations in the chain and uses the reports of correspondents in Metropolitan's Washington news bureau.

World view. The station's major public affairs program is a Sunday feature "World in Perspective." Produced by Rust, it deals with problems which range from the plight of the schools to political corruption. One recent show on narcotics addiction won the nationally-prized radio journalism award from Ohio State University. The public affairs programming blossoms out on WIP's FM channel. Generally, the FM band is used to simulcast AM programming but the station, through the Metropolitan

Broadcasting network, is able to pick up many additional features. The famous "debate," for example, between Soviet party chairman Nikita Khrushchev and David Susskind (a star of Metropolitan's WNEW-TV in New York) was rebroadcast in toto here. During the Congo crisis at the United Nations, WIP-FM carried the full discussion from the UN assembly floor. And WIP-FM was possibly the only station in the world that carried the full transcription of the recent Eichmann trial in Israel. Glascock hired an engineer to record the whole trial and the English translation, presented the tapes, after airing them, to an appreciative Library of Congress in Washington. Congresswoman Kathryn Granahan was impressed enough to read a commendation for the broadcast into the Congressional Record.

On the square. Like its programming, WIP's physical plant has been revamped and spruced up. Early this year, shortly before its fortieth anniversary, the station replaced dated radio equipment with the most modern, transistorized equipment on the market, moved mike and baggage from the Gimbel Building to elegant, historic Rittenhouse Square. "Our uptown move puts us in closer rapport with the community, both physically and psychologically," Glascock observes, gazing out over the sea of greenery below his window. Shortly after its move, good neighbor WIP participated in the annual outdoor Rittenhouse Square Art Show by offering the biggest purchase prize for the paintings that are exhibited every Spring. And it added to the panoply of the Easter Parade which terminates in the Square by providing, to the delight of the youngest paraders, a chap in an oversized rabbit suit who gave out 3000 balloons.

But the image of a station (and radio people are very conscious of the concept) rests with the voices that go out over the air. WIP has eight major personalities; their average time stint: Four hours.

"You could get all of our radio personalities into a taxi without too much trouble," wryly observes program director Paulsen, "but we've got 60 people on our station staff. So these handful of personalities, what they do and say, is going to set the tone for our entire operation. To our audience, they are WIP."

The voices. "Running a radio station is a lot like running a baseball team," adds Glascock. "We have a talented group that works together. Each man knows the music he's playing, is aware and concerned with the community, and the world around him. He has to be likeable —the kind of person you'd like to have as a guest at your house and invite back—because that, in essence, is where he is—in your living room, or car, or wherever you turn on your radio.

"And just as important, he has to be a fine salesman."

Dean of the eight-man crew that maintains the round-the-clock vigil over WIP's turntables is dry, witty Joe McCauley who started with the station 20 years ago as "pilot" of the Dawn Patrol, Philadelphia's oldest all-night program. McCauley has since been switched to the key morning (six a.m. till 10) time slot which draws radio's heaviest audiences, accompanies many listeners in their cars to work. Taking them home at night is Tom Brown, the station's articulate and knowledgeable afternoon man whose familiarity with music has earned him a listing in the American Encyclopedia of Jazz.

The one to six a.m. slot formerly piloted by McCauley is now presided over by Dick Reynolds, a confirmed night owl who prefers the shift so he can spend the daylight hours with his family. The Reynolds show is augmented with West Coast sports reports and an open telephone line that Reynolds uses to chat over the air with listeners. The junior partner of the WIP air staff is Jim Tate (no rela-

tion to Philadelphia's mayor) who has the four hour segment before Reynolds. Tate's show is the only one which plays record requests, has a heavy college audience. Shepherding the late-morning, early afternoon segment when the station picks up a large portion of women listeners is Marty O'Hara, a specialist in off-beat news and homemaking items. Chuck Dougherty, a former sportscaster turned disk jockey rides the evening hours from 6:15 to 10.

Reporting on sports through the day are WIP sports director Jim Leaming and Pete Retzlaff. WIP is one of the few area stations that has its own sports department. Leaming, who sportscasts local games for national television, is probably the most versatile man in his field in the area, has broadcast basketball, racing, track and football in the area for over a decade. This fall he will do the play-by-play announcing on the Princeton football games which WIP will carry on Saturdays. Retzlaff, his companion in the department, is the star end for the Philadelphia Eagles and just as much a pro in front of the microphone. He started as a Monday morning quarterback, recapping the Eagles games on the station, was so impressive that WIP added him to its regular staff.

Sponsor strength. Merchandising savvy and a buying audience have kept the cash register ringing for WIP. "Last year was the biggest year for the station since I've been here," says sales manager Robert Mounty.

Mounty and his sales staff have built a fanatical following of sponsors. General Motors Acceptance Corporation and Alcoa Aluminum, for example, use the station exclusively in their local radio buys. "Broadcast Advertisers Report shows we do business with more sponsors than any other area station," Mounty observes. "They don't buy us just because we're nice guys. They buy because we get them results. A local Peugeot dealer sold 40 cars as a result of a weekend campaign on WIP."

Mounty says that the firm's strong signal gives it added mileage in the sales department. About 80% of listener mail comes from the suburbs and exurbs.

Station executives claim the signal is the most penetrating in the area. All stations operate under power maximums allocated by the FCC. WIP's signal and its tower location in Bellmawr, N. J. give it a coverage which extends up to Stroudsburg in the North, past Lancaster to the West and includes all of New Jersey south of Newark. A Nielsen study made for WIP last year indicated that the station's signal reaches 24 counties—20% more than its nearest competitor and that the station ranked first or second in almost 75% of these counties.

Merchandising assistance is a big selling point in radio, explains WIP sales promotion manager Bill Mayer, who was formerly an on-the-air personality, got into the management end of radio four years ago, recently joined the station. WIP's reputation in food merchandising, an operation directed by Jack Faber, an ex-food broker who has been with the station for 10 years, has brought it business from all over the country. Just this summer the Avocado Council of California invested more than half of its local radio budget with the station to promote area consumption of avocados. WIP merchandisers persuaded area

MOUNTY, MAYER & BROOKS The signal is strong



restaurants and hotels to use avocados on their menus, and convinced supermarkets and produce stores to stock and prominently display what had always been a poor seller in this market. The promotion was so successful that within a week the price of avocados here jumped \$2 a case and many wholesalers frantically tried to keep up with the demand.

Show biz. Radio's spectacular results stem from the fact that it can attract large audiences. Basically, radio is still show business. And WIP, perhaps more than any other local station, gets the glow of the midway in its promotion. "I've been in radio for 16 years and I still find it exciting," admits Glascock. "We try to get that feeling of fun and excitement through to our listeners."

Planning WIP publicity is astute, sentimental Joe Brooks. In Brooks's view of life, just about every day is a holiday and every holiday calls for some sort of contest or stunt in which the audience gets a chance to be involved.

Just last month WIP ran a two week contest that offered a \$12,000 summer home in New Jersey to the person whose post card entry was randomly selected from among all the cards mailed in. Station executives planned to use the promotion as an indication of the station's pulling power, expected to get 80,000 entries. On August 18th when the contest was officially over, WIP had received and tabulated a whopping 113,349 post cards.

WIP's public service programming has to serve this vast audience. It can range from such pedestrian concerns as weather reports to such remote ones as locating a donor with a specific blood type for an emergency transfusion. Generally, in its public service menu, WIP concentrates on essentials. It has developed an elaborate system of ground reports on traffic conditions in the area during peak commuting hours, supplements these with weekend reports on Jersey shore route traffic radioed in from its own airplane with Paulsen at the mike in the cockpit. A community bulletin board programs announcements about civic meetings, charity bazaars, school get-togethers and social events across the Delaware Valley.

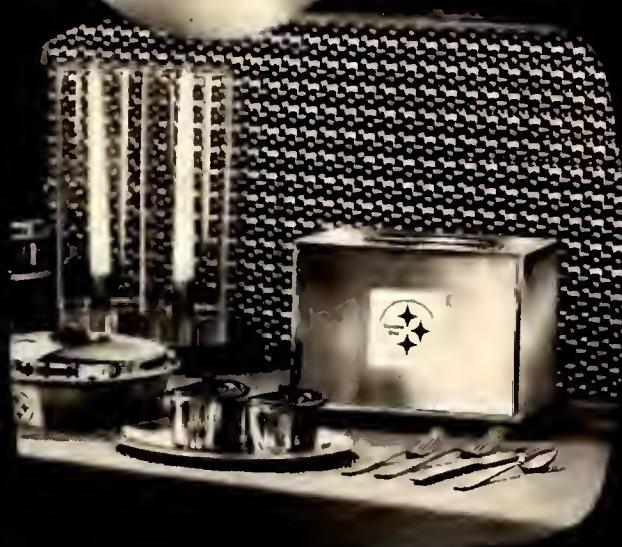
Shoulder to the wheel. The station is proudest about two recent fund drives it conducted. One raised \$6,000 for seven young Levittown girls orphaned by an automobile accident. The other helped raise \$28,000 to send the Bonsall Band of the American Legion to perform in a world band concert which was held in Holland last month. WIP was the only local radio station to participate in the campaign. One of the leaders of the drive, N. W. Ayer's Kenneth Slifer gratefully declared that "your broadcast appeals every other hour around the clock for two months was magnificent assistance. You (deserve) a generous share of the credit" for the success of the drive.

Another booster of WIP's public service programming is Lit Brothers' executive Samuel Cohen who is heading a drive to acquire the downtown Philadelphia site and rebuild the house where Thomas Jefferson wrote the Declaration of Independence. A hot dog stand now occupies the spot. Working with Cohen, WIP enlisted the aid of Metromedia to provide billboard space, develop an informational kit, transcriptions and film clips so that radio and television stations across the United States can help participate in the drive to restore the Jefferson House. WIP is completing arrangements with the American Legion to lend its support on a national basis.

Before the project is over, \$200,000 must be raised. Congress has to be persuaded to go along, the U.S. Department of the Interior and the National Park Service will have to become involved, the plans for the original house will have to be pieced together through historical research, and authentic furniture acquired to stock it. "It's a staggering project," concedes Glascock. "But then, radio is an industry with staggering opportunities." ■ ■



Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.



Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": compatibility of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

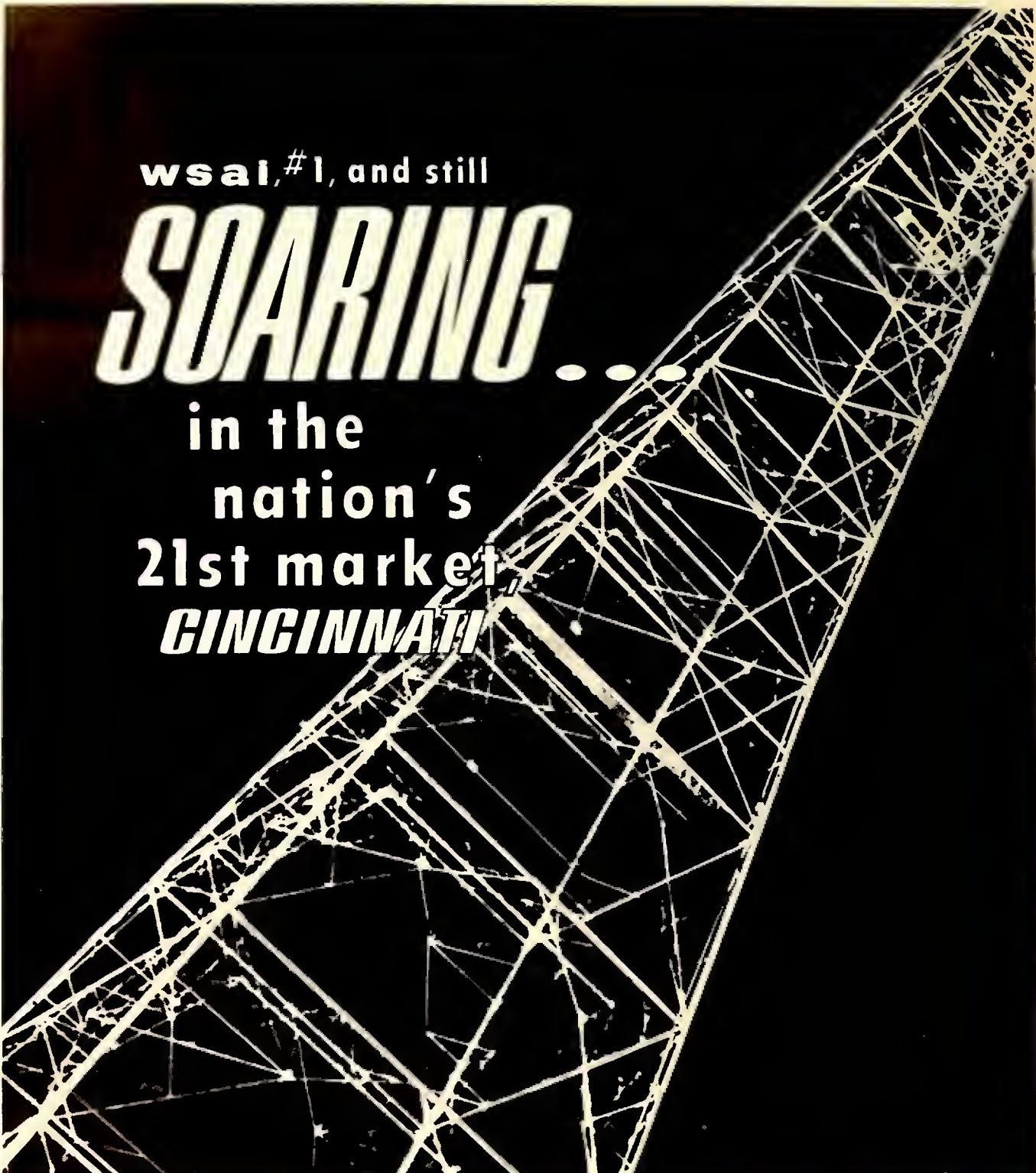
Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCK-122, St. Paul 1, Minn.

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Magnetic Products Division **3M**
COMPANY

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SOARING...
in the
nation's
21st market
CINCINNATI



On Madison Avenue... Michigan Boulevard
... Peachtree Street... Wilshire Boulevard...
wherever time-buyers gather, from coast
to coast—the word's around that soaring
WSAI is #1* in CINCINNATI.

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He'll prove it to you with the
latest Pulse and Hooper Figures!

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JUPITER BROADCASTING RICHARD E. NASON—PRESIDENT, LEE C. HANSON—GENERAL SALES MANAGER.

SPONSOR

3 DECEMBER 1962

Vol. 16 No. 49

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THE WIZARD OF TV'S 1962-1963 SEASON / The ad director of General Foods scored an unprecedented tv coup when all six of his shows landed in the top 15. What's his secret? **P. 28**

DO YOU UNDERSTAND RATING SYSTEMS? / Advertising Research Foundation's booklet, "Intelligent Man's Guide to Broadcast Ratings," points out uses of ratings, systems. **P. 30**

PLEASE SAY IT AIN'T SO, JOE! / A gentle jab at Curtis president Joe Culligan, pressed by an old broadcast pal who couldn't believe he'd give up radio/tv for that other medium. **P. 32**

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TV IS NOT JUST FOR BIG BUSINESS / Omaha paint firm takes to tv and triples business in one month. Owner moves from painter to businessman and doubles staff. **P. 39**

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IN THE TWIN CITIES

ROD IS THE FIRST NAME FOR NEWS



ROD TRONGARD GIVES YOUR
MESSAGE HEADLINE IMPACT!

News scoops didn't disappear along with the corner-boy's once familiar shouts of "Wuxtry!" Thanks to radio, *first-in-print* is now spelled *first-on-the-air*. The news "beat" is here to stay, and Twin Citians identify it with the voice of ROD TRONGARD, WLOL News Chief. Rod's hourly newscasts (on the half-hour too during morning driving time) sparkle with the insight of the born reporter. WLOL's exclusive AIR WATCH Traffic Reports are a "must" for motorists. And Rod Trongard's twice-a-day INSIDE LINE features direct (and sometimes jolting) interviews with the people who make the news. Your company's product can win headline prestige too — through WLOL news sponsorship or adjacent spots.

WLOL

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5,000 WATTS around the clock • 1330 kc

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WILLIAMS

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Larry Benton, Pres.

Joe Floyd, Vice-Pres.

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WLOL am, fm Minneapolis-St. Paul; KELO-LAND
tv and radio Sioux Falls, S. D.; KWOK am and tv
Madison, Wis.; KSO radio Des Moines



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Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8089. Midwest Office: 612 N.
Michigan Ave., Chicago 11, 312-661-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5,
205-322-6528. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles
phone 213-464-8089. Printing Office: 311 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a
year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published
weekly. Second class postage paid at Baltimore, Md. © 1962 SPONSOR Publications Inc.

555/FIFTH

Letters to
the Editor

REP BROTHER ACT

I noticed in the article "The Reps Come Up With a Brother Act" (12 November) that the representatives have finally come up with a brother act in the Big City.

Without going into any research project and just thinking about the Weed organization, it occurred to me that several years ago Ed Barry worked for me in Chicago and one of his brothers worked for a firm also in Chicago known as Free & Peters. Also up until a year or so ago, Frank Saracene worked for Weed Television Corp. here in Chicago, and his brother Don was and still is working with an outfit called Blair. As you know, my brother Joe has been in the representative business since 1933 and I joined him a year later.

C. C. WEED, v.p., Weed Radio Corp., Chicago.

SPANISH MARKET

In the 5 November issue of SPONSOR was one of the finest special reports of the Spanish language market that I've had the opportunity of studying.

However, I am miffed by the exclusion of KLYD in Bakersfield, Cal., on your checklist of radio stations carrying Spanish language programming. Your footnote states

that the list is based on reports furnished to SPONSOR by representatives and field personnel and may not be inclusive. To our knowledge, we have responded to every questionnaire submitted by SPONSOR, and feel that this exclusion is more than just disturbing!

KLYD has had the leading Spanish personality and program since its inauguration in 1958. KGEE, the station listed for Bakersfield, has always been, and remains the second team in Spanish programming. (There are only two.)

We are aware that there is nothing to be done about this gross omission now, but certainly hope that KLYD will not be mistakenly overlooked and neglected in the future.

BILL WALKER, general manager, KLYD, Bakersfield, Cal.

• Station KLYD is correct: SPONSOR's list was not claimed to be inclusive. Its publication has spurred a flow of additional information, which should be of use to agencies and advertisers who may be interested in Spanish-speaking stations.

NEGRO ISSUE

You really did it this time! The 1962-63 NEGRO MARKETS OF THE U.S. is splendid. Great improvement. Really captures the excitement of

this dynamic and astonishing growth market.

LEONARD STEVENS, vice president and radio/tv director, Weightman Advertising, Philadelphia.

Your Negro Issue (22 October) was brought to my attention by Jack Francis of SESAC, Inc.

I take this means of congratulating you on such a wonderful issue and commend you and your staff on your forethought in publishing this magazine.

BILL SUMMERS, president, National Assn. of Radio Announcers, Louisville, Ky.

DRUGS AND SPOT RADIO

Would you be so kind as to send us five reprints of the article "Drugs: Why Spot Radio Can Help" from your 12 November issue?

We take this opportunity to compliment you on the very fine article. NORMAN MATTHEWS, commercial manager, WDIX, Orangeburg, S. C.

HANDY REFERENCE

Genuine compliments are always nice. They seem to be perpetually rationed, and so I want you to know how much I personally appreciate your 5-CITY TV/RADIO DIRECTORY. It's been one of the handiest references I've used. We've stocked our RAB offices with the 1963 edition, and I'm sure we'll all benefit immeasurably.

HARRY H. AVERILL, Radio Advertising Bureau, New York.

MOGEN DAVID WINES IN SPOT TV

I note in your 15 October issue, you point out that Mogen David Wines is back in spot television this season after an absence of a few years.

Just to set the record straight, Mogen David has, since the fall of 1961, been back in spot television in a big way.

HENRY L. SHERRY, account executive, Edward H. Weiss & Co., Chicago.

BOB AND RAY

The article "The Daft, Wacky World of Bob & Ray" (29 October) was superbly written and very informative. If these issues are available, we would appreciate your sending them to us as soon as possible.

SHELDON ENGEL, general manager, KALF, Mesa, Ariz.

4-WEEK CALENDAR

DECEMBER

NBC Radio and Tv Affiliates meeting: Americana Hotel, New York, 4-5.

American College of Radio second annual Chicago awards banquet: Conrad Hilton Hotel, Chicago, 7.

Academy of Television Arts & Sciences meeting: Hollywood (place to be announced), 10. Feature: BBC documentary film, "Television and the World"; panel discussion: Hollywood Palladium, 19. FCC Chairman Newton N. Minow will participate with other industry leaders in discussion of "What Is Right and What Is Wrong with Television."

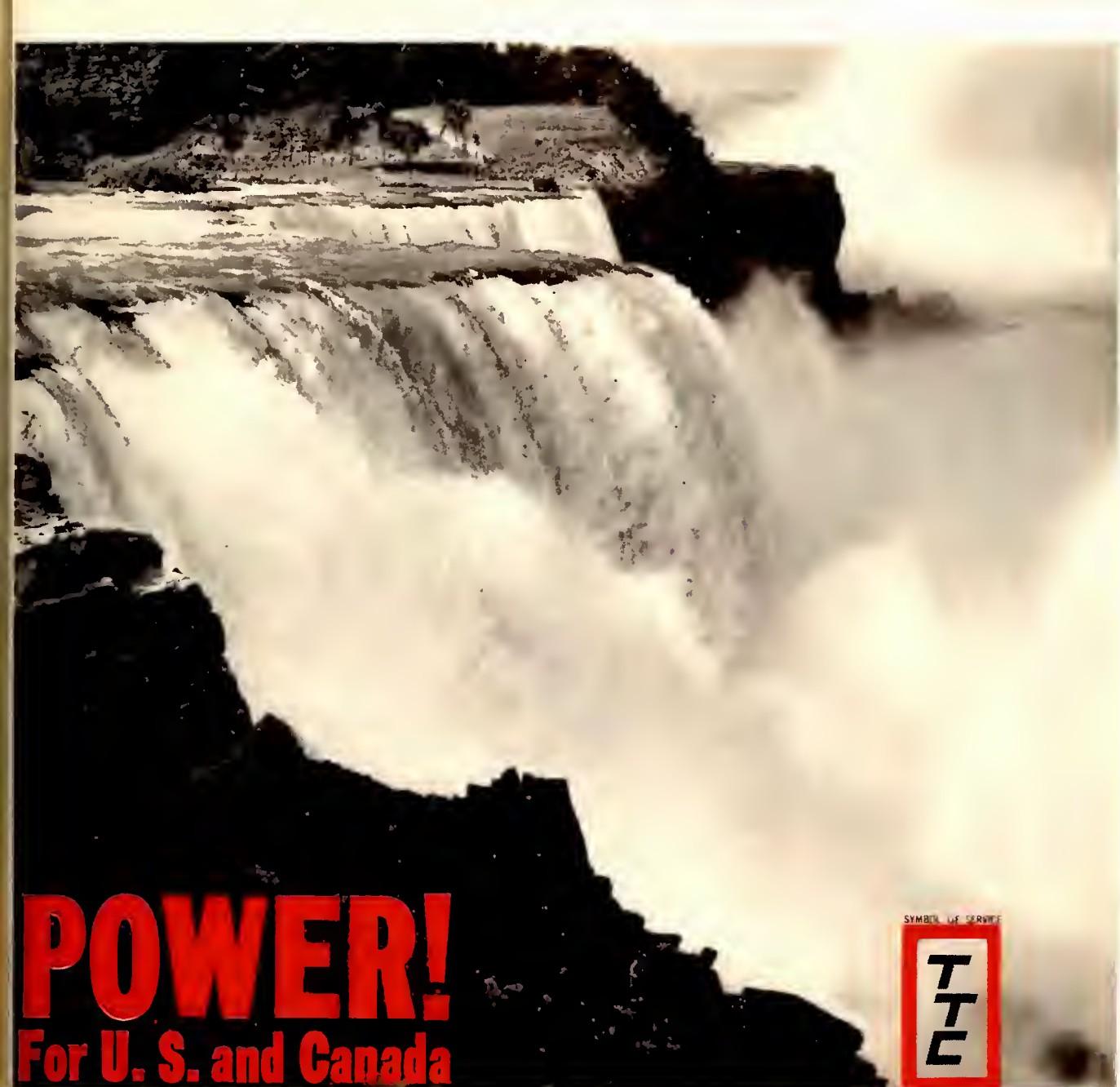
Assn. of National Advertisers first creative workshop: Hotel Plaza, New York, 11. Subject: management tech-

niques in using creativity in advertising.

Southern California Broadcasters Assn. 25th anniversary banquet and Christmas party: Beverly Hills Hotel, Beverly Hills, 12. FCC Commissioner Robert Bartley will be guest of honor.

International Radio and Television Society Christmas party luncheon: Roosevelt Hotel, New York, 18.

American Marketing Assn. annual winter conference: Hilton Hotel, Pittsburgh, 27-29. Theme of the conference is "Marketing in Transition." Information and registration materials may be obtained from the American Marketing Assn., 27 East Monroe St., Chicago 3, Ill.



POWER!

For U. S. and Canada

WGR-TV

SIMPLY THE SERVICE



TELEVISION

WGR-TV Buffalo-Niagara Falls

WDAF-TV Kansas City

KFMB-TV San Diego

KERO-TV Bakersfield

WNEP-TV Scranton-Wilkes Barre

RADIO

KFMB and KFMB-FM San Diego

WDAF and WDAF-FM Kansas City

WDOK-AM and WDOK-FM Cleveland

WGR and WGR-FM Buffalo

Represented by



reaches more homes than the 7th U. S. Market

WGR-TV's Power reaches a combined total of 1,603,500 TV Homes.

1 WGR-TV's Powerful Signal reaches 747,500* television homes in a U.S. market where the buying income is over five and a half billion dollars.

2 WGR-TV's Powerful Signal reaches 856,000† television homes in a Canadian market, including Toronto, where the buying income is nearly six billion dollars.

The combined population and purchasing power is more than the seventh largest market in the U.S.

You cannot afford to overlook these two great markets and the one station that reaches them both best. WGR-TV.

*American Research Bureau, November 1962. †Canadian Broadcast Bureau of Management, 1962

WGR-TV • CHANNEL 2 • NBC • BUFFALO-NIAGARA FALLS, NEW YORK • A TRANSCONTINENT STATION

TRANSCONTINENT TELEVISION CORPORATION • 380 MADISON AVENUE, NEW YORK 17, N.Y.

SPONSOR/3 DECEMBER 1962



One more for the President..



his San Francisco schoolboy isn't going to be a "Soft American."

When President Kennedy charged that too many young Americans were neglecting their bodies, most of the country took his words to heart. How could his call to action best be answered?

was answered by San Francisco's KGO-TV—one of the five ABC Owned Television stations—in the community spirit that all these stations are continually displaying.

Conceived by KGO-TV, the "formula for Fitness" program is doing much to raise the standards of physical education in Southern California.

his program was launched last March with an hour-long documentary discussion of the falling off in the physical condition of our people.

continued, next day, with the rest of a long series of physical training demonstration programs, scripted and produced by 38 school districts in the San Francisco Bay area. Each demonstration lasts 10 minutes.

Fifty are now being rerun.

This particular public service project is just one example of the way each ABC Owned Television Station is assuming vigorous leadership in community affairs.

Undertaken in the same spirit, for instance—and presented with equal excitement—is WXYZ-TV's "Junior Sports Club" program in Detroit. This Saturday afternoon feature won the 1961 National Recreation Association Award for outstanding TV reporting in the field of physical recreation.

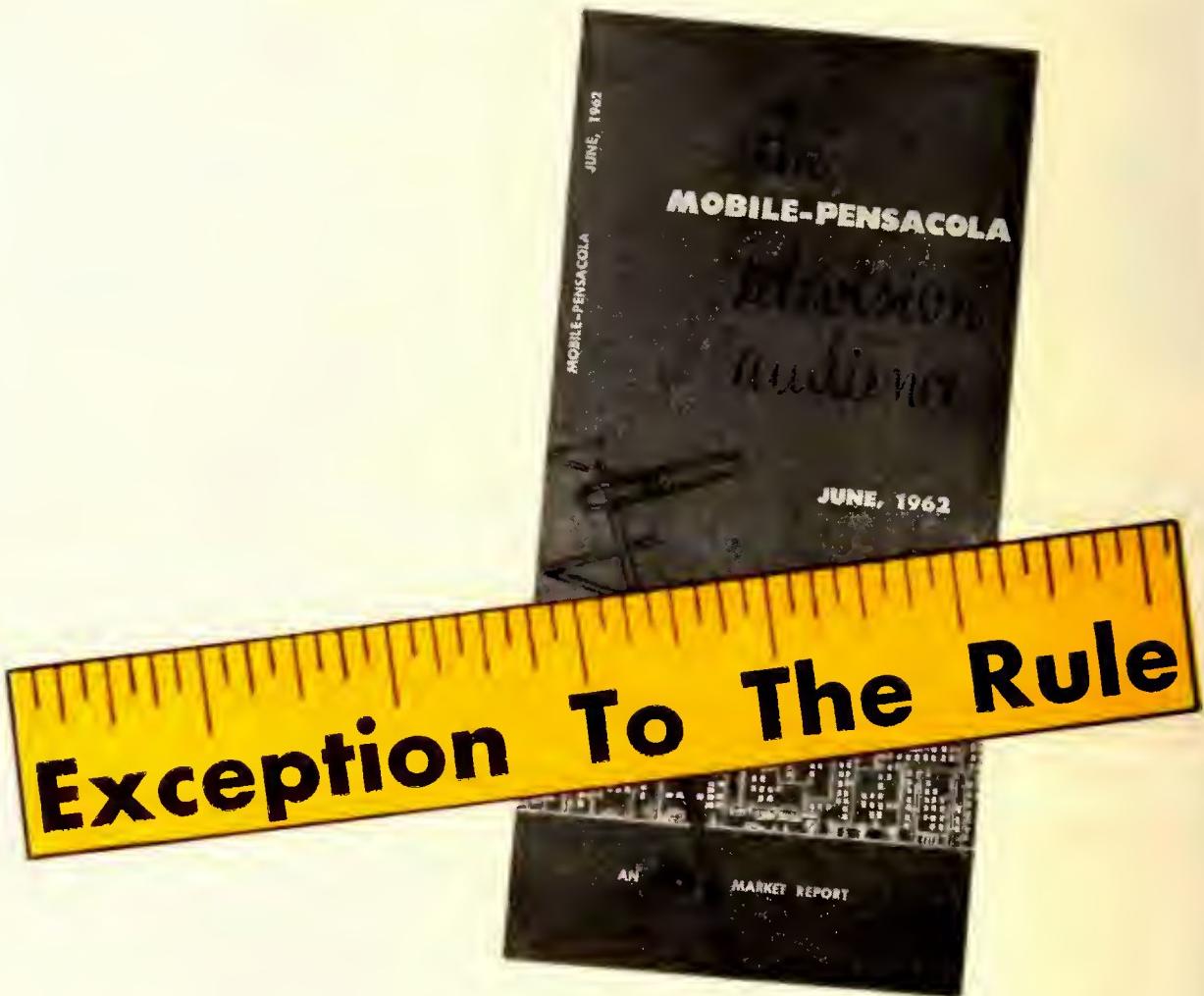
Or witness WABC-TV's "High School Sports"—only TV coverage of these sports in the New York area. And KABC-TV's "Matter of Life" in Los Angeles, a program on heart research. And WBKB's anti-influenza drive in Chicago—a reminder to viewers to get their "shots" before the winter's predicted epidemic.

Today, all ABC Owned Television Stations are community-slanted. And staffed with enthusiastic, imaginative people.

All five are very much alive.

W K R G • T V

Mobile—Channel 5—Pensacola



WKRG-TV delivers 100% more TV homes,
9:00 AM to Midnight, than either Station A or Station B
in Mobile-Pensacola. ARB, June, 1962.

Effective Immediately Call
H-R TELEVISION, INC.

or

C. P. PERSONS, JR., General Manager

SPONSOR-WEEK

Top of the news
in tv/radio advertising
3 December 1962

SEASON'S FIRST NETWORK CASUALTIES REPORTED

Program changes to begin in December or January, the first of the 1962-63 season, were announced last week by all three tv networks. ABC TV will drop *Roy Rogers* at Saturday, 7:30-8:30 p.m. and move in *Gallant Men* which will be replaced at 7:30-8:30 p.m. Friday by *Winston Churchill* and *Father Knows Best*, but these will not be replaced at 6:30-7:30 p.m. Sunday, so the time will be recaptured by the stations. In addition, a new Warner Brothers show, *The Dakotas*, will replace *Cheyenne* at 7:30-8:30 p.m. Mondays. CBS TV will drop *Loretta Young* at Mondays, 10-10:30 p.m. and will probably replace it with *Password*. *Twilight Zone* returns at 9-10 p.m. Thursday, moving *The Nurses* back to 10-11 p.m., shifting *Alfred Hitchcock* to Fridays, 9:30-10:30 p.m., and taking *Fair Exchange*, now in that slot, off the air until March, when it returns as a half-hour. NBC TV will drop *It's a Man's World*, 7:30-8:30 p.m. Monday, *Saints and Sinners*, 8:30-9:30 p.m. Monday, and start another network feature film, using 20th Century Fox pictures. But NBC denied rumors it was moving *The Price is Right* from 9:30 p.m. Monday to Friday, replacing *Don't Call Me Charlie*; Lorillard is in former show and B&W controls latter's time period.

NBC, ABC DISAGREE WITH COLLINS ON CIGARETTES

Last week NBC and ABC issued separate formal statements in which they disconnected themselves from the unofficial views expressed earlier by NAB president LeRoy Collins on tobacco advertising. (For background, see SPONSOR-WEEK, 6 November, p. 11.) CBS made no statement, but said the NAB Code organization was the place for it to be discussed. The next code meeting will take place 11 December in Washington. Last week in Augusta, Maine, Collins said his remarks delivered in Portland, Oregon, were intended specifically to refer to teen-age smoking, not among adults.

7 OF 8 NBC TV POST-SEASON GAME SOLD OUT

NBC TV has sold out seven of its eight post-season football games and the eighth is already half sold. Five of the eight shows will be in color. Sponsors in the various games include Remington Rand, Bristol-Myers, General Cigar, Gillette, Chrysler, R. J. Reynolds, Colgate, Savings and Loan Foundation, Phillip Morris, Ford, B&W, UMS, Georgia Pacific, Whitehall, L&M, Carter Products, and regional sponsors.

NBC AFFILS WANT TO DISCUSS PROGRAM CHANGES

It's understood that one of the subjects of interest to NBC TV affiliates, meeting this week in New York, are the recent program changes announced by the network, including a second movie night. NBC has announced that Robert Sarnoff will deliver a major address to the tv affiliates. JWT v.p. Richard Jones will address the radio session on the rebirth of the medium.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
(continued)

AGENCIES SUFFER DECLINING PROFITS

Advertising agency profits have been declining lately, and observers such as 4A's president John Crichton believe that heavy tv activity costs are one of the factors. (For story, see p. 25, this issue.)

CBS TV AFFILIATES BOARD TO MEET

The regular fall meeting of the CBS TV affiliates board of directors and network executives will take place this week, 4-6 December in Palm Springs.

L&N ESTABLISHES LONDON AGENCY

Lennen & Newell last week established a London agency, Crossley, Lennen & Newell, Ltd., of which it will own half. Earlier this year L&N made its first international move, opening an office in San Juan, P.R.

STATION WAGES UP 7% IN TV, 4% IN RADIO

The NAB last week reported that average station wages increased 7% in tv and 4% in radio since two years ago. The largest increase was that of tv news directors, 11.3%. In radio the largest increase was for continuity writers, 6.1%. Average department head wages in tv were \$276 in sales, \$196 in engineering, \$192 in programing, \$167 in news, and for salesmen, \$176. Radio department heads earned an average \$174 in sales, \$122 in programing, \$118 in engineering, \$111 in news, and salesmen earned \$124.

Y&R ASKS REPS FOR STANDARD AVAILS FORM

Y&R, which has made its Univac computer operational in tv spot buying, is asking station representatives to follow a standard form in submitting availabilities, and to observe buyer's deadlines. It is hoped that the computer, by removing much of the arithmetical paperwork of tv spot buying, will make overnight decisions possible, which will be of benefit to clients, reps, and agencies alike. (For story, see p. 29, this issue.)

LOW-PRICE UHF CONVERTER OFFERED

A single channel uhf converter selling for under \$10 is being sold by DE, it was announced last week by KMEX (TV), channel 34, Los Angeles.

NEW SPONSOR EDITOR TO BE NAMED 10 DECEMBER

Successor to John E. McMillin, editor of SPONSOR and head of editorial activity for the past four years, will be announced in the 10 December issue. McMillin, whose outstanding analysis, writings, and speeches have attracted wide attention, will continue at SPONSOR as columnist. He will also engage in special projects. He opens his office as a consultant to the industry on 2 January and will specialize in the field of broadcast editorializing.

SPONSOR-WEEK continues on page 14



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The Federal Communications Commission continues to bear on its shoulders a great responsibility to both the UHF industry and the public in general.

Speaking for UHF operators we submit that after the welter of political wheeling-dealing which reduced the commission's avowed intentions of expanding the public's television service via necessary deintermixture to a shambles, the FCC owes a great obligation to see that strong and effective rules guaranteeing outstanding standards of performance for all channel receivers are initiated and adhered to.

The public has been led to believe that the new all channel receivers will accomplish the same service that they would have received had deintermixture not been turned into the political football it finally became.

The FCC, in its deal with Congress, has almost guaranteed the American public that the new all channel set law will provide TV service comparable to that which deintermixture would have provided.

Consequently, the FCC should take steps to insure the very best of materials and the highest degree of quality in the standards to be set for these all channel sets.

Any standards less than the best will only serve to encourage second rate set production and hence perpetuate second class competitive nationwide television service.

The commission has already and repeatedly made compromises detrimental to the eventual fulfillment of UHF as a truly competitive service.

Now is the time for the FCC to fully live up to its pledges by establishing and insisting on only the finest possible production standards for the new all channel television sets.

Represented nationally by HOLLINGBERY

TELSTAR CONKS OUT

The experimental Telstar satellite stopped communicating early last week, and technicians did not know whether it could be used again. In any case, the experimental satellite has well performed the tasks assigned to it, the most spectacular of which were the 47 trans-Atlantic live tv transmissions. The next tv satellite, Relay, is to be launched 10 or 11 December.

JERRY LEWIS TO STAR IN 2-HOUR ABC TV SHOWS

Next fall Jerry Lewis will have a weekly two-hour show on ABC TV. Trade reports are that the show will move into Saturday night and that the Gillette fights will be moved back to Fridays at that time, but a network spokesman said it was premature to discuss Lewis' scheduling at this time.

'THE TUNNEL' RETURNS TO NBC SCHEDULE

An NBC TV special cancelled amidst the Cuban crisis, *The Tunnel*, has been put back on the network schedule for 10 December. It contains documentary footage on escape from East Berlin.

MONDAY NIGHT MOVIES ON NBC TV

NBC TV will go into Mondays 7:30-9:30 p.m. in February with feature films. Like its Saturday movies, the pictures will come from 20th Century Fox. But the price will be lower: NBC paid about \$175,000 each for 30 1950-56 pictures a year, including repeats of two-thirds of them, for its two-year Saturday series, but the 16 Monday pictures from 1956-58 will cost a little less and the price includes 100% repeats. In other words, when the repeats are included, the Saturday movies cost about \$105,000 a play and the Monday ones about \$85,000 a play. (For comment, see SPONSOR-SCOPE, p. 22.)

KMSP-TV APPOINTS BLAIR-TV

KMSP-TV, Minneapolis, has appointed Blair-TV as its exclusive national representative, effective 1 January. The station is an affiliate of ABC TV and is a subsidiary of 20th Century-Fox Tv. The present representative of the station is Young Tv.

ROY DURSTINE, PIONEER IN AGENCY PROGRAMMING, DIES

Roy S. Durstine, who died last week at the age of 75, was among the first key agency figures to recognize even before the turn of the '30s the colossal impact that radio portended as an advertising tool. It was during his stewardship as BBDO president that the agency's program production and timebuying departments ranked in quality and pioneering drive on a level equal to any in the business and that includes JWT, Y&R and N. W. Ayer. Durstine's leadership sparked a house output that included the March of Time, Cavalcade of America, the Carborundum Band, the Lucky Strike Hit Parade, Frank Crumit and Julia Sanderson, and numerous name orchestras.

SPONSOR-WEEK continues on page 52



**you buy
the whole TV sky
in Cleveland**

No perimeter stations steal a cut of Cleveland's TV coverage. That's why WJW-TV, compared with the top 15 markets, delivers up to twice the spot audiences on a CPMH basis. On prime shows, WJW-TV's CPMH per CM is $\frac{1}{2}$ to $\frac{1}{3}$ less than the national average. For down-to-earth facts about Cleveland's "big green sky," call your Storer Television Salesman.

WJW-TV CBS  in Cleveland.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	STORER <small>BROADCASTING COMPANY</small>
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	STS

**"In the
Charlotte market
results mean
WSOC-TV"
... Leon Robbins**



Orkin Exterminating Company's new home office on Piedmont Road in Atlanta will be ready for occupancy in 1963.

"Orkin, world's largest pest control firm, is in business to sell pest and termite protection to homes and industry. An important factor in Orkin's amazing growth has been broadcast. Since the day WSOC-TV went on the air we have scheduled them each year. Results speak for themselves. In the Charlotte market, results mean WSOC-TV."

**LEON ROBBINS, Adv. Mgr., Orkin
Exterminating Co., Inc., Atlanta, Ga.**

Nearby neighbors get to know a lot about you. Fast. So when you are scheduling in the Carolinas, take a lead from Southeastern advertisers and agencies who know the Charlotte market best. Go strong with WSOC-TV. You'll like the personal support and follow-through our staff people give you. You'll like the sales our big audience gives you. WSOC-TV is one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC

Represented by H-R

Associated with WSB and WSB-TV, Atlanta;
WHIO and WHIO-TV, Dayton

COMMERCIAL COMMENTARY

by John E. McMillin

Implications of the Smith-Hiss Case

Last week, after the tumult and the shouting over the Howard K. Smith program, *The Political Obituary of Richard M. Nixon*, had died down, I went up to ABC, saw a tape of the show, and had a brief talk with Jim Hagerty.

I hadn't caught the program when it was on the air and, though it was easily the most widely reviewed offering of the current tv season, I wasn't quite prepared for what I saw.

The Smith-Nixon-Hiss package was actually a dull, tired, routine documentary. It certainly wasn't Howard Smith at his best.

Nor did it come within 100 miles of approaching the depth, perception and power of James A. (Scotty) Reston's piece on Nixon which appeared in the *New York Times* after the election.

Reston's column was inspired journalism. The ABC TV program was a journeyman job of dealing with a week's top news story.

But it was certainly fair.

As everyone knows, Hiss appeared for only about two minutes of the half hour, and he said practically nothing.

Wild-eyed right-wingers who accuse Smith of "besmirching a great American with the testimony of a convicted perjurer" are just talking twaddle. Ex-Congressman Jerry Voorhis, also on the program, did really lower the boom on the ex-Vice President.

But Hiss? He was just the little man who almost wasn't there.

All in all, I thought the *Political Obituary of Richard M. Nixon* was a bust, an over-rated, over-publicized clambake, which wasn't helped, in my opinion, by Howard Smith's cornball philosophizing that "Now all Nixon can look forward to is money."

But, despite my disenchantment with the program, I've become more and more convinced that the Smith-Nixon-Hiss episode marks a milestone, a historic milestone, in the development of commercial tv.

Its implications are enormous. And the entire incident provides a sober warning to every U. S. tv advertiser.

The Schick-Kemper betrayal

The real villains of the piece were not, of course, Alger Hiss, or Howard Smith, or Richard Nixon, or Jim Hagerty.

They were Kemper Insurance and Schick Safety Razor, who both attempted to get out of contractual commitments with ABC because of dissatisfaction with the program (neither was its sponsor).

I believe that in this, Schick and Kemper betrayed the entire business community and the whole cause of private enterprise.

They were not only legally and morally wrong. Their rash pig-headedness provided aid and comfort to all the enemies of private business (and there are many in America) and especially to all the enemies of our commercial tv system.

I thought Newton Minow issued a fine, strong statement in backing Jim Hagerty and ABC on the matter of broadcast freedom.

I thought it also significant that President Kennedy went out of his way to support Minow and Hagerty in a news conference comment on the incident.

(Please turn to page 44)





7 ways to sell them in Philadelphia

...when the product is hard-to-sell summer California Avocados. Here's how WIP Radio sells them in conjunction with a heavy radio campaign. **1.** Host a luncheon for produce buyers of large food chains. Tell them about the exciting promotions planned. **2.** Select a "Miss Avocado." Have her call on food store executives to help boost California Avocado orders. **3.** Have "Miss Avocado" speak with restaurant maitre d's about including Avocado dishes in their menus. (19 were happy to comply). **4.** Arrange for eight displays and demonstrations. (Six were sell-outs and sales doubled and tripled). **5.** Place stories

and feature items in local newspapers and food trade journals to give campaign added excitement. **6.** Broadcast two on-the-air contests to find the best Avocado recipe. **7.** Play a major role in these satisfying results: Acme Markets' and Penn Fruit's sales climb 100%. Food Fair increases 100 to 150%, Norristown Wholesale (150 independents) registers a 200% increase over previous year and Frankford-Quaker Grocers (2500 independents) report a 50% rise. What we're really trying to say is: Nice things happen to people who listen to (and advertise on) WIP Radio, Philadelphia's Pioneer Station.

WIP Radio, Philadelphia

VEY L. GLASCOCK, V. P. & GEN. MGR. REPRESENTED BY METRO BROADCAST SALES METROPOLITAN BROADCASTING RADIO

The case of the split frequency (or how to keep listeners on their toes)

With the most unique time-sharing arrangement in the country, WFAA operates half-time on the 820 frequency, a nationally cleared channel, and half-time on the 570 frequency, a regionally cleared channel—sharing time on both frequencies with our neighbor, WBAP in Ft. Worth.

During the full-day's operation, we are both the NBC outlet (on 820, 50,000 watts) and the ABC outlet (on 570, 5,000 watts) with a single set of call letters.

Thus we are able to offer two separate coverage patterns and two program formats which you may buy separately, or in combination with an attractive combined frequency discount. And you can't hardly find them kind no more (in one market)!

Accrued benefits of WFAA-820 are the power of a clear-channel Class 1-A station coupled with highly responsible newscasting. Some 18 months ago we took a gamble and kicked \$150,000 billing off the station. The new format—Southwest Central—has paid off in audience growth and revenue. It's a wise media selection.

So is WFAA-570. It has steadily and consistently programmed good, popular music in the belief (now vindicated) that public taste would swing back to it.

In the Dallas-Southwest both frequencies are well-known for the jobs they can do independently or in tandem.

We have attempted to clarify the split for those outside of our listening area. In addition, we're offering absolutely free (for a limited time only) your personalized guide to bigger and better sales in the Dallas-Southwest market. With your name (in gold) on the cover, not ours. Call your Petryman or write directly to George Utley, our station manager, for your copy.

[]

George Utley, Station Manager
WFAA-820-570 AM-FM
Communications Center
Dallas, Texas

Please send me my personalized (gold imprinted) guide to bigger and better sales in the Dallas-Southwest market.

(Name) _____

(Title) _____

(Business) _____

(Address) _____

[]

**WFAA
820**

WFAA-AM-FM-TV
Communications Center/Broad-
cast services of The Dallas Morn-
ing News / Represented by
Edward Petry & Co., Inc.

SPONSOR-SCOPE

3 DECEMBER 1962 / Copyright 1962

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

From reports circulating in top management trade areas it looks as though CBS TV will be playing its current season's rating status to the hilt when it comes time to talk to key advertisers about next fall's commitments.

The indications are that the network appraises its roster of prospects more coolly than ever and seeks to fashion the bulwark of its billings from the business of five or six ultra bluechip accounts.

Two advertisers that are expected to move into this charmed circle on a massive scale are Procter & Gamble and American Tobacco. As a wedge P&G has a handy bargaining asset, namely, its ownership or licensing control of four soap operas which serve as the keystone of CBS TV's afternoon schedule.

What this pair's excursion will mean to such accounts as Lever Bros., Colgate, R. J. Reynolds and Philip Morris—all with much of their tv investment currently with CBS TV—could provide food for considerable conjecture.

The big stir of the business last week was ABC TV's relinquishment of the Sunday 6:30-7:30 p.m. span to affiliates, effective January, and the problems it imposed for stations and their reps.

For stations it meant rustling up on virtually short notice a weekly hour of syndication and for reps, trying during a comparatively slack period to find buyers for six more commercial minutes a week.

The import from ABC TV's position: (1) it's the first time the network's shortened its inventory materially since the AB-PT merger; (2) in curtailing outlets it has to amortize its overhead over a constricted base; (3) it reduces the competition for the other networks.

On the syndicator side, it's the best business opportunity of recent years.

With the Station Representatives Association as the source, SPONSOR-SCOPE herewith lists the probable 15 leading users of spot radio during 1962.

The advertisers in alphabetical order:

American Tobacco	General Foods	Mennen
Bristol-Myers	General Motors	Nestle
Budweiser	General Mills	R. J. Reynolds
Ford	Lever Bros.	Standard Brands
Humble Oil	Liggett & Myers	Sterling Drug

Particularly because it's the first report after time change, the Nielsen November 1 is regarded as rather enlightening with regard to the comparative nighttime standings of the three tv networks in terms of average audiences.

Here's the average minute averages, 7:30 to 11 p.m. seven nights a week, cited by NBC:

NETWORK	NOV. 1 REPORT 1962	NOV. 1 REPORT 1961
ABC TV	14.8	15.5
CBS TV	20.0	18.3
NBC TV	18.2	19.0

Benton & Bowles got the nod from S. C. Johnson as the agency of record on the purchase of about \$2 million worth of daytime network tv for the forepart of 1963.

The money will likely be allocated among the three networks.

Tv has also had the effect of providing a greater risk factor for the development of new products.

This basically is due to the fact that tv with its tremendous ability to publicize a new product in maximum speed and depth has made it almost imperative for manufacturers to speed up obsolescence.

The handmaiden to speeding up obsolescence is foreshortening the return of the investment.

Time was—that is, before the maturing of tv's impact—when the manufacturer in planning a new product amortized his return of investment plus a profit over three to five years. Now, generally speaking, he expects to get 50% of his capital back the first year and the balance within another year, and at most a year and a half.

Such anticipated rate of writeoff, plus quicker demand for big sales volume and high profits, is proving quite a deterrent to getting investments in new products by freelance entrepreneurs.

In other words, tv has accelerated many fold the consumer response to a new product and hence, they'd better match the rate of his return to this speed or be in trouble.

Rod Erickson, former Y&R v.p., and until a few weeks ago Filmways president, has some ideas on the selling powers of fm which he intends to explore through his purchase of KADI, St. Louis, and WQSR, Solvay-Syracuse, N.Y.

Erickson's rather unorthodox plan is premised on the simple thesis that fm listeners in the large are upper income and upper education and hence a market for snob-appeal products and services.

The crux of the plan: make the stations the full-fledged sales representatives for the products they advertise. The commercials would be written by the stations in their own style and the same announcer, a David Ross type, would deliver all of them.

As for rates, there won't be any other than this: the listener pays the station for the item, the station deducts its share and sends the balance to the distributor. The sales concessions will include an encyclopedia, record albums, art works, subscriptions to book clubs and magazines, etc., with the emphasis on highticket items.

A sideline of the station: multiplexing music to supermarkets, restaurants and industrial plants. Erickson is negotiating for am-fm stations in Utica and Minneapolis.

Tatham-Laird appears to be one of those agencies where one hand doesn't mind what the other hand is doing.

The reference is the fact while, on the one hand, the agency has 50% of its billings in tv, it is, on the other hand, the author of a Parade print campaign purporting to show that the supplement has a coverage edge over programs like Perry Mason and Gunsmoke in certain metropolitan markets.

It happens that T-L has a client on Gunsmoke, namely P&G, and Michigan Avenue's wondering whether the agency will recommend to its tv accounts a revamping of their media participation in those metro markets.

The Chicago Sun Times is among those carrying the ads which includes a picture of each program's star and it could turn out that the plugs are appreciated by both CBS TV and the sponsors involved.

Watch for one of the toiletries makers to bring out an aerosol shaving cream specially packaged for appeal to milady who prefers to use a razor.

It's one angle of the market that hasn't, as far as is generally known, been exploited.

'SPONSOR-SCOPE

Continued

Put down Bates as the agency that can claim to be the biggest placer of billings for not one but two networks, namely, ABC TV and CBS TV.

While on the subject, it might also be noted that JWT is NBC TV's No. 1 source of business.

Even with the two smash successes (*Luey* and *Beverly Hillbillies*), this season's batch of new situation comedies hasn't averaged out in ratings as well as the group of newcomers in that category in the fall of 1961.

And that '61 average of averages was no great shakes.

Following is a comparison of new shows vs. holdovers by program type for the two falls, with the Nielsen October II reports as the base and the 1961 figures shown in the parentheses:

TYPE	NEW SHOWS		HOLDOVER	
	NUMBER	AVERAGE AUDIENCE	NUMBER	AVERAGE AUDIENCE
Situation comedy	12 (12)	16.1% (16.8%)	16 (16)	19.1% (19.1%)
Westerns	1 (1)	21.6% (13.5%)	8 (13)	20.5% (20.7%)
Suspense-crime	— (4)	— (14.3%)	6 (13)	15.7% (16.4%)
General drama*	13 (8)	14.6% (16.3%)	10 (3)	19.1% (14.2%)

*Includes new adventure series

Colgate has gone so far out on the luncheon angle of the Ernie Ford series on ABC TV that come January it will be the program's largest sponsor.

The company's weekly involvement will be 7½ commercial minutes, which adds up to around \$26,000 a week. Accented products: new Ajax and Vel.

Bob Hope, it would seem, proved through his March special a theory that CBS TV has been promulgating for some time: if you're looking for hefty audience quotients in the lighter viewing quintiles latch on to a high-rating comedy show.

Hope's national average for that event was 40.9 and here's a comparison of what his show got in the heavy and lighter view quintiles with the average national network viewing obtaining for these same quintiles.

QUINTILE	HOPE SHOW	NATIONAL VIEWING AVERAGE
1	56.0%	73.6%
2	47.3%	51.3%
3	44.3%	38.1%
4	37.5%	28.4%
5	19.6%	11.7%

The tv networks apparently have quite a rating scramble going in Saturday kid time and ABC TV is making promotional whoopee over the fact that in the Nielsen 30-market report it's got a substantial edge over NBC TV.

Here are the shares by time segments that ABC TV cites:

NETWORK	11:30-NOON	NOON-12:30	12:30-1P.M.
ABC TV	35.7	34.8	50.7
CBS TV	41.8	40.3	23.0
NBC TV	11.5	13.6	12.6

It was a pretty good new business week for NBC TV daytime: a total of 186 commercial minutes for start in 1963.

Johnson & Johnson (Y&R) obligated itself for 63 minutes to be run off during the first quarter and Armour (FC&B) issued an order for 41 quarter-hours, with March as the starting time and Dial soap as the basic product.

-SPONSOR-SCOPE

Continued

As happens once or twice a year, Burnett has reshuffled its media buyers and Chicago reps will have to have a new score card to tell the players.

Burnett's reason for the periodic realignment: the media department by tradition is a training ground for accountmen and the agency tries to give buyers experience on all kinds of accounts.

International Latex has added a new post as part of its administration of close to \$10 million in tv billings.

The niche is that of station relations and the person recruited to fill it is John Boone, who had a similar assignment with Disney's distributing subsidiary, Buena Vista. He'll operate under Dave Kentner, ad manager for all IL divisions.

NBC TV's decision to go with feature films in the Monday 7:30-9:30 p.m. span in February seems to be a case of dipping into next year's program inventory.

The 20th Century-Fox items had been earmarked for scheduling during the 1963-64 season, which would be the third and last year of the contract.

Obviously the move was spurred by two factors: (1) The low ratings of the present two lead-in series; (2) the lack of a backlog of tv films, unlike CBS TV which was able to rustle up an hour's version of Twilight Zone as a replacement for Fair Exchange.

The Thursday night film feature is expected to be priced at only \$24,000 per minute, which is perhaps due to the lateness of the substitution and the competitive soft market that's expected to prevail in the second 1963 quarter. The Saturday night features are priced at \$34,000 a minute.

The competitive squeeze on the tv film commercial producing studios in New York has got so rough that most of them are basing their markup on strictly cost plus.

The formula: 25% overhead and 10% profit.

What has militated more and more against the estimate system are two factors: union nepotism and the slow directors, particularly those with artistic delusions.

Where the cost plus method comes in most handy is in outdoor work. A couple days of bad weather and the commercial job can easily wind up in the loss column.

You may not have been aware of this but there's an agency in Chicago which makes two soundtracks for each tv commercial, one for use in the daytime and the other for night.

It seems that the agency's research department has come up with a theory that the daytime version should be much louder so that the housewife can catch the commercial while dusting in another room.

The premise obviously advanced by these researchers is that in the daytime they do more listening than watching and that at night the concentration is twofold.

Overlooked by the theory: what does the advertiser do to safeguard the housewife from being blasted out of her chair if she's watching as well as listening?

Contrary to an impression existing in some spot tv selling quarters, P&G is still basing its expenditures for advertising on the number of cases shipped.

At the beginning of each fiscal year estimates are made of potential case shipments for each brand and periodically actual shipments against estimates are reassessed—all this via computers—and ad expenditures are tailored to the current set of figures.

The items in the budget as to media allocation are made mostly so flexible as to allow for easy adjustments, but once in a while the expectation proves quite out of whack. This accounts for those sudden wholesale cancellations on a brand in spot tv, or the sudden call for additional schedules.



These are our beliefs. Whatever label they earn for us—Democrat, Republican, Liberal, Conservative, even Super-Patriot—we cheerfully accept.

We don't care which party balances the budget—just so one of them does. We don't care which party calls a halt to the myriad of give-away programs—just so one of them does. We don't care which party honestly sets about a program of tax reduction—just so one of

them does. We don't care which party does something to prevent the further deterioration of the dollar—just so one of them does.

This is the philosophy of our daily 5-minute editorial series, "Viewpoint". Honored by the Freedoms Foundations, "Viewpoint" is now available to interested radio-TV stations on a subscription basis. Address inquiries to "Viewpoint", WRAL-TV Raleigh, N. C.

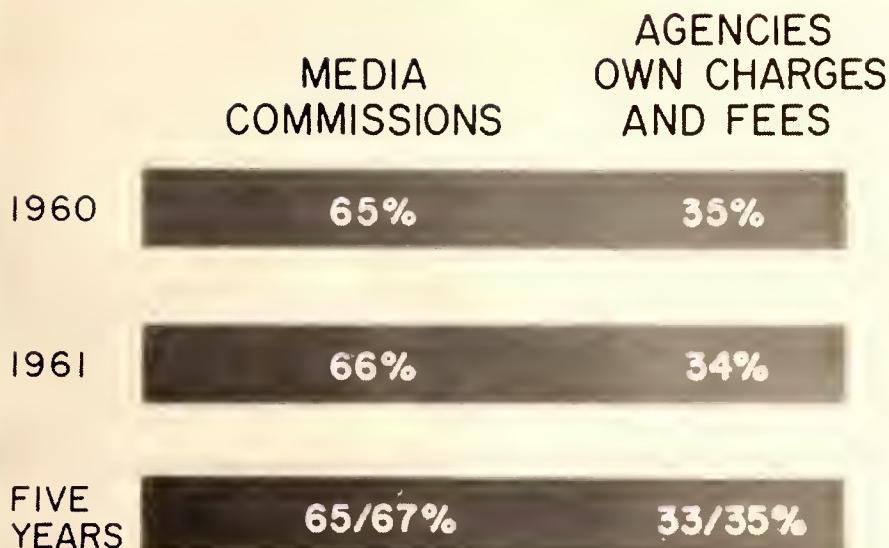
WRAL-TV



WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults who receive and control 98% of the U. S. income. WBT, for over 39 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WB because of responsible programming, outstanding service and fine entertainment. In the WBT 48-count basic area, adults receive and control most of the \$2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners . . . **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company

Jefferson Standard Broadcasting Company



Composite of 4As agency compensation

In 1960, media commissions accounted for 65% of agencies' gross income. Agencies' own charges, fees were 35%. Total overall mix hasn't varied significantly for several years.

Why tv fees are an agency problem

- **Agency profits have been diminishing**
- **Tv chopping away at profits, observers say**
- **Profit margin slide began with tv's growth**
- **Tv advertising includes "mercurial" work**

It is no darksome secret, as John Crichton, president of the 4As, indicated at the recent ANA annual meeting that advertising agency profits have been diminishing.

Some observers, in seeking a reason for the profit margin slump, would have the industry believe that one of the dastardly worms in the crumbling cookie is television.

Television, these Madison Avenue examiners doth say, could easily be the miscreant chopping

away at agency profits. The diminishing agency profits, they are of the opinion, may have been brought about by "the kinds of costs heavy television advertising entails for an agency," as one astute student of the industry has put it.

Television's share of the total advertising expenditure is close to \$1.7 billion, or about 11%. Radio's share of all advertising expenditures adds up to \$695 million for spot, network, and local

advertising, or approximately 6%.

Profit was 2.45%. Crichton told the nation's foremost advertisers gathered at Hot Springs that in 1961 agency profits averaged 2.45% of gross income, or 44/100ths of 1% of billing. In explaining where the money went inside an agency, he revealed that payroll accounted for approximately 70%. He recalled that Fax Cone had once observed: "It is the only business where your inventory goes down in the elevator every night."

The present head of the 4As also revealed that in 1960, media commissions accounted for 65% of agencies' gross income, agencies' own charges and fees for 35%. In 1961, it was 66% and 34%, and for the past five years media commissions have ranged from 65-67%, agencies' own charges, 33% to 35%.

In the 4As pamphlet on functions and fees of ad agencies, prepared by Frederic R. Gamble, Crichton's predecessor, it is indicated that the larger agencies get, on the average, 75% of "their income in the form of commissions allowed by advertising media, 20% from the agency's own percentage charges on purchases (which they specify and/or supervise for their clients) and 5% in fees of various kinds for special services." The pamphlet also reveals that "among medium-sized agencies the corresponding figures are 70%, 20% and 10%, and among smaller agencies 60%, 25% and 15%."

Commission system to stay.
That the commission system will

survive appears certain, according to many individuals interviewed by SPONSOR. Agency executives, on the whole, feel that their profits will increase only with an increase in the cost of collateral services.

What has been television's impact on agency compensation? Gamble, writing in the *Harvard Business Review*, noted that "while it took radio a decade to attract 10% of total national advertising expenditures, television did the same job in five years. It grew from 1.3% of the volume in 1949 to 10.3% in 1953, and now accounts for 17.5%. It is hardly happenstance that the slide in agency profit margins has coincided almost exactly with the

growth of this new medium."

Much "mercurial" work. Ernest A. Jones, president of MacManus John & Adams, is quoted as saying that television advertising includes a lot of "mercurial" work. "Much of the cost of a new program or a new advertising series is incurred before the client sees it," Jones said. "If it does not appeal to him we have to start all over again without reimbursement for the work already done. This is no criticism of the client, of course, for his approval is essential. It merely points up a major item of cost to any agency advertising on television."

"In short," Gamble observed, "television advertising requires high-salaried people. As the me-

Ten-year record of advertising agencies' rising costs and

Number of agencies presented	1952 197	1953 207	1954 213	1955 211	1956 213	1957 222
Rent and depreciation	6.03%	5.93%	6.03%	6.09%	6.32%	6.69%
Taxes (other than U.S. income)	1.47	1.45	1.47	1.58	1.65	1.71
Other operating expense	14.50	14.40	13.96	13.58	13.69	13.92
Total payroll	68.62	68.63	69.87	69.10	68.58	69.86
Payments into pension or profit-sharing plans	0.65	0.88	0.91	1.10	1.42	1.31
Insurance for employee benefit	0.19	0.21	0.24	0.34	0.41	0.42
Total expenses	91.46	91.50	92.48	91.79	92.07	93.91
Profit before U.S. income tax (as percentage of gross income)*	8.54	8.50	7.52	8.21	7.93	6.09
U.S. income taxes	2.29	2.40	2.11	2.70	2.74	1.98
Net profit (as percentage of gross income)*	6.25	6.10	5.41	5.51	5.19	4.11
Profit before U.S. income tax for incorporated agencies (as percentage of gross income)*	8.40	8.80	8.17	8.63	8.57	6.09
U.S. income tax for incorporated agencies	3.41	3.36	3.20	3.57	3.55	2.55
Net profit for incorporated agencies (as percentage of gross income)*	4.99	5.44	4.97	5.06	5.02	3.54
Net profit for incorporated agencies (as percentage of sales—i.e. billing)	0.87	0.95	0.87	0.89	0.88	0.58

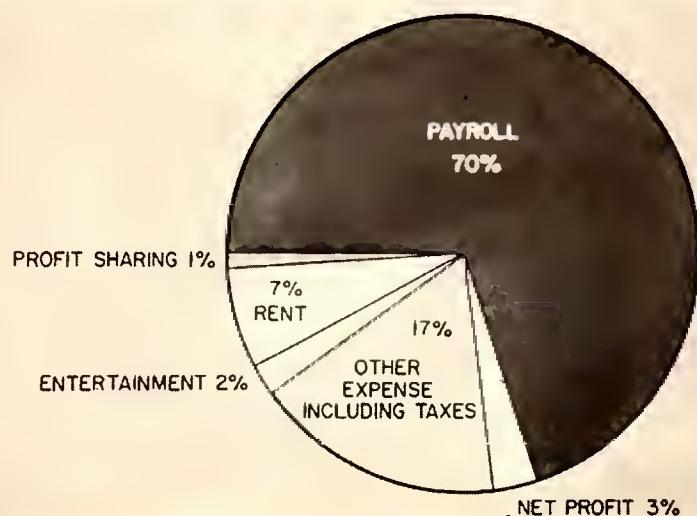
* (Percent of gross income unless otherwise stated) Gross income comprises commissions, agencies' service charges, and fees, agencies' costs and profits conducted by American Association of Advertising Agencies. Figures are averages for agencies of close to two-thirds of the billing of the entire advertising agency business in the U. S.

lum has grown, the high man-power cost of production has narrowed profit margins for many agencies."

Gamble said that both these factors—"the vast expansion of collateral services and the growth of television and other new media—are now of fairly long standing, dating back a decade or more. Their growing effect on costs helps to explain the sustained downward spiral of profit margins, but other short-term factors can be isolated for the sharp dips of recent years." Here, Gamble cited payroll costs, rent, and depreciation.

The commission system survives, according to Kenneth R. Davis, professor of marketing at the Amos

WHERE DOES THE MONEY GO?



Where does money go inside an agency?

Quick picture is seen in this chart presented by John Crichton, president of 4As, at the recent ANA annual meeting. Payroll accounts for about 70% of money

Falling profits

1958 239	1959 240	1960 245	1961 237
7.20%	6.92%	7.02%	7.16%
1.72	1.91	2.18	2.22
14.51	14.14	14.34	14.42
70.30	69.18	68.94	69.35
1.17	1.27	1.31	1.32
0.45	0.52	0.56	0.62
53.35	93.94	94.35	95.09
4.65	6.06	5.65	4.91
1.42	1.79	1.79	1.45
3.23	4.27	3.86	3.46
4.28	5.94	5.56	4.41
1.89	2.17	2.12	1.92
2.39	3.77	3.44	2.49
0.42	0.67	0.60	0.44

Source: Annual studies of advertising in sizes. Agencies included handled

Tuck School of Business Administration of Dartmouth College, because agencies have "substantial vested interests in the 15% commission system."

Provides fixed price. "In the first place, the system provides a fixed price eliminating or at least minimizing the painful experience of price competition," Prof. Davis said before the ANA recently. "They see in the system protection against inroads by the advertiser who wishes to place his advertising direct. And for all agencies the system represents one that holds out the promise of substantial reward, if a large and extremely successful account is acquired. Finally, the big agencies also view the system as one which will protect the large national media, the place they can realize the largest profit. In other words, national mass print media, network radio, and network television are particularly rewarding to the agency. Currently agencies are claiming that television advertising is a losing proposition but this probably represents the necessary adjustment to a new medium, and I haven't heard of any agencies recently giving up large accounts because they were heavy in tv."

Related marketing services. In discussing related marketing serv-

ices for advertisers, Marion Harper, Jr., chairman of the board and president of Interpublic, Inc., and chairman of the 4As, observed that the prevailing system which provides for fees in this category "has proved flexible and satisfactory." Harper said that it permits individual negotiations that measure price against value.

"Advertisers' increasing reliance on agencies for special services is reflected in the fact that fees have come to represent approximately one-third of agencies' total compensation, and media commissions, two-thirds," Harper has pointed out. "At the same time, some of the fee percentage is represented by services in media where the 15% is inadequate compensation. The proportion for fees can be expected to increase as advertisers turn more and more to agencies for special services and, also, as cost trends for various specialized media services increase."

Looking toward the '70s when accountability procedures will be part of every communications program, there may well be different forms of compensation for advertising agencies, according to Harper. With accountability on the agency business, Harper has en-

(Please turn to page 45)



He scored six hits, no misses
General Foods' ad manager, Ed Ebel, is
"Mr. Tv Advertiser" with six top shows



General Foods has not only No. 1, but No. 2 and No. 3
The Lucille Ball Show (1) wound up as the top show of the new season in first association with sponsor. *Andy Griffith Show* (No. 2) and *Danny Thomas Show* (No. 3)



The wizard of tv's 1962-63 season

- **General Foods scores tv's first grand slam**
- **All six shows make Nielsen's top 15**
- **Ad manager Ed Ebel is man of the season**

Sponsoring five of the top 10 rated tv shows is a *fait accompli* dreamed of by most advertisers, reached by none. Many don't even score high in the numbers with one well-nurtured, sure-to-score program. But this season (SPONSOR, 29 October), General Foods Corp. walked on stage with six network tv shows, and all six were ranked in the top 15 by A. C. Nielsen Co. Five were in the top 10. And three of General Foods selections were right on top in first, second, and third places.

All of which prompted GF's Edwin W. Ebel, vice president in charge of advertising, to scuttle any talk about his retirement. With a record like that, who can stop?

It takes genius. An executive with one of the company's ad agencies considers Ebel a genius at program selection. "Mainly it's a matter of knowing there are certain kinds of programs that sell foods best, of selecting the promising

shows, believing in them, and sticking with them."

The philosophy has paid off this year with this list of winners (preceding numbers denote rank):

1. *The Lucille Ball Show* (Young & Rubicam), Monday, 8:30-9 p.m., CBS.
 2. *The Andy Griffith Show* (Benton & Bowles), Monday, 9:30-10 p.m., CBS.
 3. *The Danny Thomas Show* (B&B), Monday, 9:30 p.m., CBS.
 8. *Opening Night* (Y&R), special, Monday, 24 September, 8-9 p.m., CBS.
 10. *Jack Benny* (Y&R), Tuesday, 9:30-10 p.m., CBS.
 13. *Gunsmoke* (B&B), Saturday, 10-11 p.m., CBS.
- Monday night block.** All are new shows for GF but Andy Griffith and Danny Thomas, which the company sponsored last year. And note that the top three programs make up an hour-and-a-half block (8:30-10 p.m.) on the same night

on the same network, leading in and out.

"There is no magic to hitting the right show," remarked an associate of Ebel. "It's just a matter of hard work. The secret is picking people with immense talent—the best writers, best directors, best stars. Then you have a good show. But just as important is putting the show in the right time period. With this combination the chances are the public will find it and like it."

Ebel himself could not be reached for comment on his own grand slam selections. But he's been practicing his plays for a long time as General Foods' ad director since 1952. He had boned up for the big job as director of sales and advertising for the company's Post division. Before joining General Foods in 1948, Ebel worked for several major ad shops.

Ebel's program field is somewhat narrowed because as a food advertiser he must choose shows that do not render the commercials offensive by association. In a speech delivered early this year before a Washington conference of the Advertising Federation of America, he illustrated the problem:

"Not all things are compatible with food. To put it more suc-



Y&R starts spot tv Univac

- Asks reps to standardize availabilities form
- Computer to aid overnight decisions

Nielsen reports, is sure to have long (No. 3) were sponsored last season also

inctly, not all things in life are compatible with the pleasure of eating. Let your imagination run wild.

"How many times when seated around the table with your family—enjoying both the 'togetherness' and the food—have you said this to one of your offspring: 'Johnny, that is not a subject for the dining room table.'

"So you might say that in choosing television programs for our products, we are influenced by a sense of respect for the dining room.

"In short, to qualify for General Foods sponsorship, a show must possess those entertainment qualities that will attract a mass audience to whom we can sell our products, and which, because of its production and performance qualities, will make our products glow by being associated with it—and which, figuratively speaking, is a proper subject for the dining room table."

Benton & Bowles itself has five shows this season with top ratings. Besides the Thomas and Griffith shows for General Foods, its clients sponsor *Ben Casey*, *The Red Skelton Show*, and the *Dick Van Dyke Show*. "Our success this year is phenomenal," says the agency. B&B says that the courage to stay with a good show is important and cites the *Van Dyke* program which was cancelled three times last year. But the same show is a hit this season in an improved time period. □

The computer, St. Georges noted, will not be used primarily to obtain the lowest c-p-m, nor will it make any decisions. However it will check quickly to determine if a prospective spot schedule will meet the client's requirements, especially of total cost, reach and frequency.

Late schedule changes. Nor will computer data prevent the timebuyer from taking advantage of late-breaking availabilities. In fact, the whole procedure is partly designed to make quick evaluations and decisions possible in order to take advantage of the changability of tv spot availabilities.

At present this Y&R computer is located at 2 Park Avenue, but an electronic hook up to the main office at 285 Madison Avenue will be installed. Once media buyers become familiar with the computer, they will not need to leave the main Y&R office to make calculations on it.

Once availabilities data are stored in the computer, calculations regarding prospective schedules take only one or two minutes.

The advantage of the computer is that by freeing the timebuyer from purely arithmetical factors he can apply his judgment more fully to non-arithmetical factors in spot buying.

The computer, of course, will not provide any answers that could not be obtained by conventional paper work. But the calculation process is so much speeded up that questions which would be tedious to answer with conventional calculators become simple, once the computer is made ready with the basic data.

"Trial and error" is still necessary. The computer will not give a formula to answer a timebuyer's problem. But it will quickly evaluate spot schedule combinations which he is considering. □

Do you understand rating systems?

- ARF distributes "Intelligent Man's Guide"
- Gives hints on using rating systems
- Improvements studied, but only ghosts ideal

Dealing with complex problems in an uncomplicated way, the recently published booklet "The Intelligent Man's Guide to Broadcast Ratings" is a concise evaluation of the different rating systems.

Gone are the days when the Indian sent up smoke signals hoping someone would be around to see them. With the complexities and expense of broadcast messages the advertiser wants to know at least roughly how many people he is reaching. The guide discusses the different methods of achieving this goal—their limitations, as well as their advantages.

The Madow, Hyman, and Jessen report, summarized by Martin Mayer, noted author of "Madison Avenue: U.S.A.," tells agency men objectively where troubles with broadcast ratings occur and why.

Commissioned by the Advertising Research Foundation, the guide has already reached 1,400 members and is boasting a second printing of 3,000. "We have had very heavy response from both members and non-members," said George Shirey, service manager at ARF.

The original study was born over concern for the quality of broadcast ratings. When this concern reached such a level that it became a matter of government interest, the House Committee on Interstate and Foreign Commerce had three statisticians appointed to do a research job. The report being long and "by no means simple," it was agreed upon to have it summarized.

From telephone to computer. The booklet tackles the research problem from the beginning when the only method used was counting

the number of radio sets in the area; this was later combined with the plotting of engineering maps to show the territory covered by the station's signal. But these systems did not prove anybody was listen-

THE INTELLIGENT MAN'S GUIDE TO BROADCAST RATINGS

by martin mayer



A
ADVERTISING RESEARCH FOUNDATION
Report

Objective view of rating enigma
Condensed from Madow Report, "The Intelligent Man's Guide to Broadcast Ratings" is plain talk on complexities.

ing. The first system with "ratings" discussed is Crosley's Cooperative Analysis of Broadcasting. From there the guide takes the reader through evaluations of C. E. Hooper, A. C. Nielsen, ARB, and Trendex rating systems.

The sampling system in general is discussed, as well as the merits of specific systems. Sampling is not equally good for all purposes, the study points out. It can tell if a phenomenon is common or rare,

but is relatively poor at measuring fine differences. Radio ratings are much less reliable (statistically) than tv ratings from the same size sample, because at any given night time moment more than half the homes are watching one of three tv shows, while less than a tenth of the homes are listening to more than 1,000 or so radio programs. Since a greater sampling is used for nighttime television ratings, they must be proportionately more accurate than daytime tv ratings.

The local victim. The statisticians claim the real victim of persecution by ratings is the owner of a local station which has been given too low a rating. In most smaller cities, a station rated twice a year lives with each rating for six months. Advertisers who purchase spot commercials on local stations take a great interest in these ratings. Madow, Hyman, and Jessen felt that on the whole they probably shouldn't—that local ratings were not strong enough to carry the weight placed on them.

Individual drawbacks of the present systems are not unknown. Nielsen does not bother with the 4% of the population that lives in the mountain states; Trendex looks only at inhabitants of big cities; all telephone callers sample only from the owners of listed telephone.

But for many purposes, the study points out, a sample does not have to be anything like perfect to give relatively accurate results. The elements that biased the sample may not be relevant to what the researcher seeks to measure. "The Intelligent Man's Guide to Broadcast Ratings" aids the researcher, the agency man, and the client in deciding what ratings will work best for what purpose.

Well-trained ghosts. The almost "ideal" rating is pictured by the statisticians as a service that would require a staff of about 2,000 well-trained, reasonably intelligent, responsible ghosts.

Yet even ghosts could not solve



11 tests to improve ARB system

The Arbitron in New York (above) is one system employed by ARB. Diary system used through U.S. considered for many improvements as outlined in recent planning report

Trendex depends on phones

The phone coincidental studies (r) by Trendex miss viewers sans telephone. Designed only as comparative program popularity report, it doesn't give numbers of viewers

Nielsen studies methodology

Tests are conducted on Nielsen's audimeter (below) system to determine if ratings are affected by non-cooperation, conditioning, or response error of television viewers



many problems that plague researchers. In the end, the ARF guide book stops answering questions and begins asking them. 1) How would the ratings be affected if all homes were included in the sample? 2) Do the installations and diaries used by the rating services affect viewing habits? 3) What correspondence is there between what a person remembers hearing and what his set receives?

The question of whether the refusal of some homes and the subsequent substitution of others—even though done on a predetermined random basis—will lead to biased results is discussed fundamentally in the guide. More recent studies on the subject of methodology concerning non-cooperation, conditioning, and response error, were completed this fall by A. C. Nielsen and printed by ARF.

ARB is also scrutinizing their system. A "Progress and Planning Report 1960-62" gives 11 tests proposed for the near future. The tests are designed to improve the diary system now employed in 240 markets. These include: 1) test to consider the effectiveness of a follow-up letter instead of telephoning, in persuading people to return the diary; 2) test to determine if the day of the week has any effect on the number of diaries returned; 3) test to determine adequate methods to obtain measure of multi-set homes; 4) test to evaluate the timing of diary calls as a factor in stimulating diary returns; 5) test to determine if special premiums will stimulate diary keeping and returning; 6) test to determine non-respondent bias and how it might affect the over-all study; 7) analysis to determine to what extent the sample size must be increased to effect an appreciable reduction in the variance of audience data.

Studies on non-respondents are being completed now and will be released shortly.

Despite any drawbacks, the broadcast industry has been living with ratings for 30 years. Broadcast men and rating services admit the marriage has occasionally been rough, but there have been no divorces in the making.

Please say it ain't so, Joe!

**An old broadcast pal of Joe Culligan
reminds Joe of bygone days, taking him to
task for deserting to that other medium**

Mr. Matthew (Joe) Culligan

President

Curtis Publishing Co.

Philadelphia, Pa.

Dear Joe:

What a place to be writing you at! A *publishing* company! And not even what I'd call a true, honest-to-goodness publishing company since they don't own a single radio or tv station. Oh, Joe, I don't think I could feel much worse if your new address was Alcatraz!

What made you do it, Joe? How could you turn your back on air media and take up with those dreadful print people?

If the world is to stay a nice, orderly place, there are some things that just naturally have to go together such as pork and beans, Romeo and Juliet, tongue and groove—and, of course, Culligan and air media. Only now you've gone and deserted to the enemy camp!

Oh sure, you can say you were a magazine man before you ever got tied up with broadcasting, that you sold space for Hearst before you sold time for NBC. Well, Dave Ogilvy used to sell stoves door-to-door in Scotland long before he got into advertising. But you don't see Dave chucking the agency to go back in the stove business!

We all have our little youthful errors to live down. If yours was selling space—well, nobody can hold that against you anymore. You saw the light before it was too late, and got into air media. You not only joined the winning team, you sparked it. Only now what happens? You toss your bonnet

over the windmill and go back to print!

How did those people over at *The Saturday Evening Post* hook you anyway? With some father image of Benjamin Franklin? Did they promise you your own personal kite and key to fly in thunderstorms? Well, there should be no shortage of storms. If you ever thought selling air time was a numbers game, just wait until you've hung in with those magazine boys for awhile. They're really numbers-happy.

They count every reader, then they count all the members of the reader's family, then they count all his neighbors to whom he might pass along old copies of his magazines, and then they count the trash men who finally cart them away. After that, they multiply by the number of non-subscriber free-loaders who thumb through copies at newsstands and in dentists' offices. They do this for every year since 1940 and then take big newspaper ads telling how great they are doing and how badly the competition has slipped. But I keep forgetting; you were in print media before.

If that's the kind of rat-race you're looking for, Joe, all I can say is, "Good luck." But I just can't get over it. After all the nice things you said about radio and tv over at NBC, your going to Curtis Publishing is as incredible as if Newton Minow were suddenly to quit the FCC and take a job hosting a tv quiz show.

I couldn't believe the news about you back in July when I first read it. But then I never believe what I read—only what I

hear on the air. I'm true blue loyal to broadcasting—unlike some other persons I could mention. Anyhow, I still can't believe it. "I must be some other Joe Culligan," I keep telling myself.

I didn't feel too bad when you left NBC for McCann-Erickson (I just can't bring myself to call it "Interpublic," as that sounds so much like a bus line). The reason I didn't feel bad was that you hadn't really left the team. I preferred to regard it as a sort of strategic move, maybe even a sacrifice on your part so that we broadcasters would have an influential friend at court. I used to imagine you in directors meetings effectively steering ad dollars to us radio stations and subtly holding your nose whenever some kook suggested a print campaign.

That's how I thought of you at McCann—still 100% for air media. I used to believe you were like that old English poet who happened to live in Italy but who had "England" engraved in his heart. Browning, that's who it was—Robert Louis Browning. That was my image of you, Joe, or to paraphrase the poet's immortal words:

"Open my heart and you will see
Graved inside it, 'Radio/tv.'"

Only now you've gone and torn it. Cutting out of the fold like this has just about destroyed my "memory vision" of you; I simply can't "transfer" your "image" from air to print. And by the way, Joe, what are you going to do with those wonderful radio concepts of yours over at Independence Square? Just wait and see how much "imagery transfer" counts on a newsstand buried under 20 tons of rival magazines—not to mention newspapers, candy bars and other distractions. How many four-color spreads or gatefolds can be sold with "memory vision"?

I'm afraid you'll have to put on the old thinking cap all over again, Joe.

Remember how you helped introduce the "magazine concept" into tv and radio with such shows as *Today*, *Tonight*, and *Monitor*? So now what do you hope to do—introduce a "radio/tv concept" into magazines? I don't see how

one telephone. (Yes, Joe, I saw that newsmagazine picture of you talking into two telephones at once, and I said to myself, "Poor guy—he didn't have to work *that* hard at NBC!"). Also, don't get carried away by how nice those Philadelphia bankers have been since you took over. Bankers have a way of getting awfully stuffy

medium like print. As we say in broadcast advertising, Joe, you've identified yourself with our product. Stick with it. Show your "bread loyalty." Come back to air media.

Oh sure, I guess you're committed for awhile. You've got this job to do, a little old fire to put out over in Philly. So go to it, Joe,



you can keep reversing the field like that. One might say that Henry Ford brought a horse-and-buggy concept into the automobile business; but then he didn't turn around and try to bring the automobile concept back into the horse-and-buggy business. There's a moral there somewhere, Joe.

And don't be misled by all that glamour over at Curtis such as commuting to work in your own helicopter and having more than

later on; believe me, I know. As for stockholders—well, Joe, admit it: at McCann you never had to stand there, target-like, at a stockholders meeting and apologize to some fractional-share cornhusker from Cracker Crumb Junction just because you happen to be drawing your salary when he didn't get his dividend.

We all know by this time that you like "challenges." But why overdo it? Especially in an old-hat

and the best of luck. Get those Curtis magazines running out in front of all their rivals. Only do it fast. Don't poke around forever over there in that awful smell of printer's ink. Get it over with quick—and then come home to us in broadcasting.

We may even give you a bigger welcome back than Y&R is giving Bert and Harry Piel.

Pal of your broadcast days,
Archy



A refresher course in mathematics

Creator of the timebuyers' expeditor, Norman Nelson (r), is praised by his boss, Wilmot Losee, president of AM Radio Sales. The long-awaited calculator to speed complicated radio buys was designed on Nelson's home drawing board over two months.

Buyers extol spot radio timesaver

- **AM Radio Sales tool gives "instant answers"**
- **Four wheels give data on top 50 markets**
- **Buyers say perfect for meetings, homework**

Timebuying calculations on the top 50 markets are now as simple to obtain as spinning a wheel and looking through a window for the answer—in fact, that is exactly all the labor the new AM Radio Sales circular chart requires.

Roughly, the aid consists of wheel calculators which give the relationship of each market to the total number of markets in the campaign; the cost of a one-minute announcement in each market; specific market data; total home impressions based on ratings; and, the all-important cost-per-1,000.

Besides having four spinning

wheels the expeditor resembles an automobile by enabling the timebuyer to speed up his work, and perhaps get home earlier. One timebuyer returned a sample with the comment, "If you had given me the calculator earlier yesterday, I would have been home by 6 p.m. instead of 11. For the whole week I could have saved three days and three nights work."

President of AM Radio Sales, Wilmot Losee, says, "We have produced the calculator as a time-saving tool. As any tool, it is as good as the skill of the user. It is meant only to aid the timebuyer by

consolidating all the market information needed to evaluate metropolitan areas in the formulation of marketing and spot radio plans."

Timebuyers' timesaver. Although it is known first as a timesaver, the aid is lauded by timebuyers as very handy for meetings, and very light and concise for taking home when night work is required.

Gold-engraved, freshly bound copies are now being distributed by hand to 670 timebuyers and media people. Others are available on request.

"We always hear the old saw: radio buys are so difficult to figure out," says Losee. "Instead of sending out a lot of releases that might end up in the circular file, we thought it best to give the timebuyers something of real value."

Invention of the wheels. The first wheel goes back to the caveman, but the first comprehensive

10 markets, as well as to the top 20, 30, 40, and 50 markets. The blow-up of the budget allocator on this page shows percentages for New York.

On the other side of the wheel is the spot estimator which gives the number of radio homes, automobile radios, and radio rates for early morning-late afternoon, daytime, and evening commercials.

All information contained was secured from the most recent

studies that were available.

Costs of a one-minute announcement are based on 12 per week for 13 weeks on the highest priced station in the market, as published in August 1962 *Standard Rate and Data*. The estimated cost reflects multi-spot plans, saturation plans, ROS discounts, and other discount plans where available, with the following exceptions: 1) where a plan or discount is offered on a "ROS" or "fixed or pre-emptible" basis it

Whirlpool of figures

Expediter wheel uncovered shows myriad of figures used. First two wheels contain 14,000 computations. All figures were hand set to appear in windows

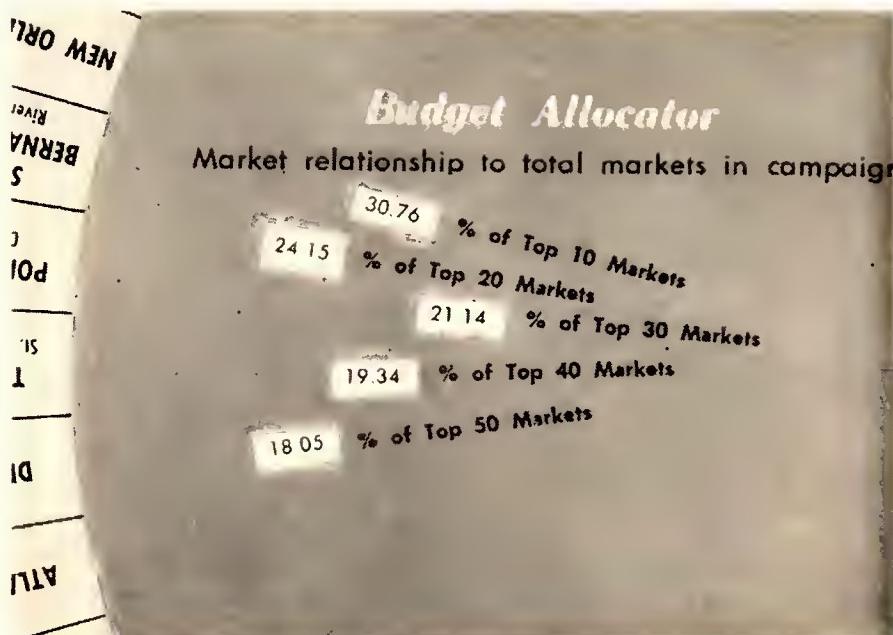
use of it for the thousands of computations involved in large-scale timebuying make the wheel an exciting re-discovery for media men. Estimates are that over 14,000 calculations went into the first two wheels alone. (See exposed wheel above.)

Norman Nelson, stationed in New York as director of new business and marketing for AM Radio Sales, was first told by manufacturers of charts and wheel estimators that he was trying to include too much. With his aeronautical engineering background, Nelson worked steadily on double-sized wheels at his home drawing board. After about two months and 10 false starts the right layout was found.

Timebuyers, account executives, and research people were then asked to give their opinions to set the ground rules for the actual statistics. The survey disclosed users wanted the highest priced station in each market to be used for cost calculations; certain contiguous metropolitan areas be combined; and ranking of major markets by households.

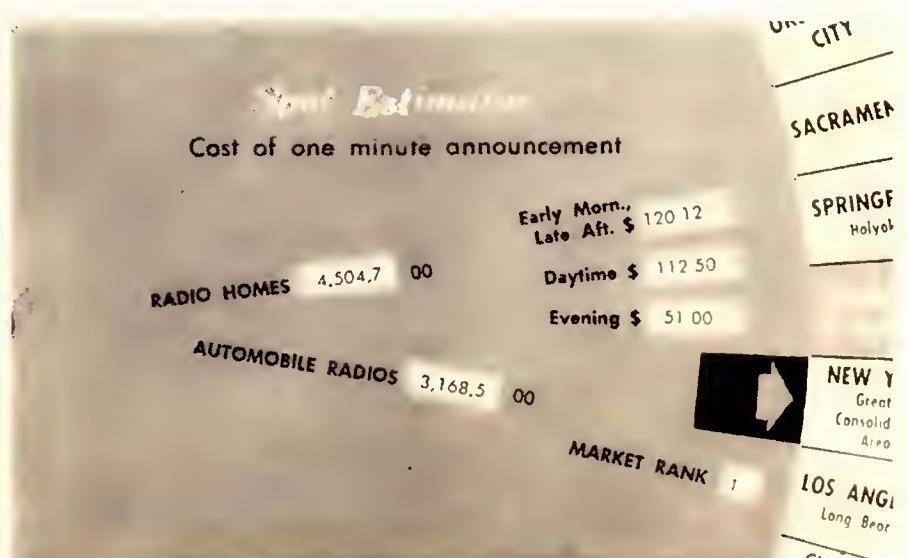
Allocator and estimator. The first wheel, fully pictured on the lead page of this article, contains 11 windows which give two kinds of information.

The budget allocator gives the market relationship of total markets in the campaign; the percent of a particular market to the top



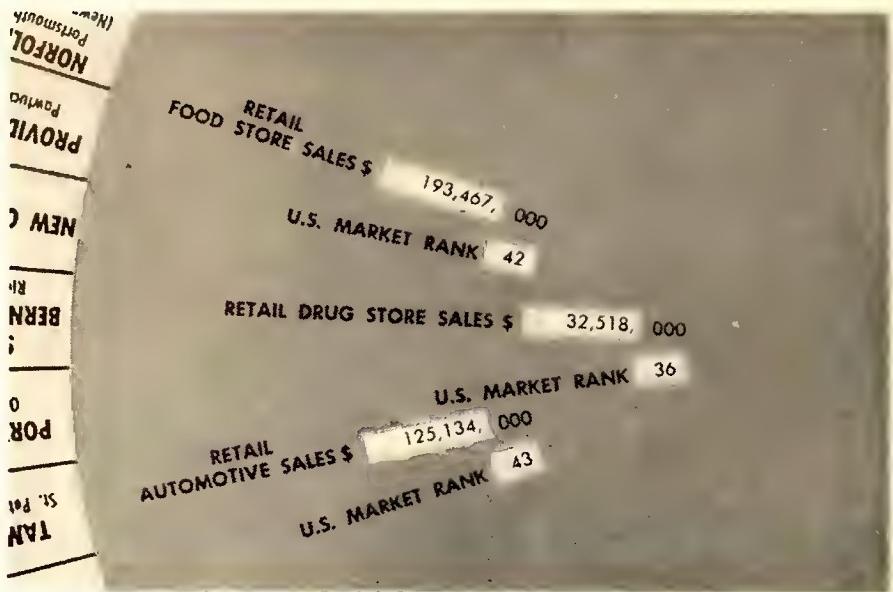
Budget allocator gives market relationship

Left side of budget allocator wheel gives percent of market chosen to top 10, 20, 30, 40, and 50 U. S. markets. New York figures are shown in the above chart



Spot estimator gives cost of one-minute spot

New York figures are shown for early morning-late afternoon, day, evening spots, based on highest priced station. Also market rank, radio homes, auto radios



Market data for food, drugs, and autos

The second chart provides dollar figures on retail food store, drug store, and auto sales in each market, with the U. S. market rank. Sacramento figures are shown

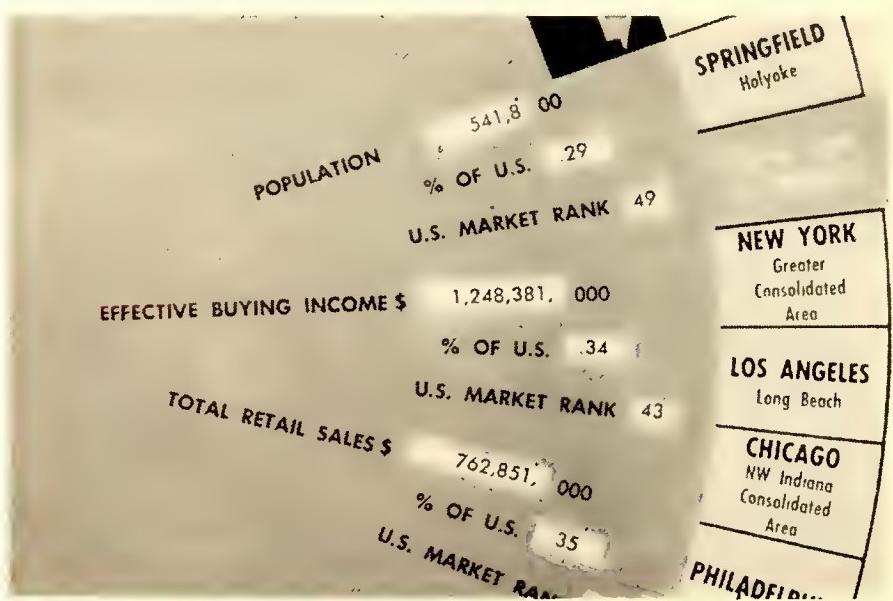
was not used unless the conditions of the plan clearly apply to that classification; 2) special weekend plans were not used.

Radio homes are based on A. C. Nielsen's "Radio Ownership and Set Use Spring 1961" county percentage of radio households applied to *Sales Management Survey of Buying Power 1962* total households.

For the first time metro area figures on automobile radios are in-

cluded in such a chart. The figures were obtained through automobile registration by counties making up the market areas, with application of the national percentage of radio-equipped autos.

Market data. The second wheel provides 15 figures on market data for each metropolitan area. Figures, market ranks are given by 1) population, 2) effective buying income, 3) total retail sales, 4) retail food store sales, and 5) retail auto-



Relationship of population, income, sales

On the opposite side of market data chart percentages, market rank and figures for population, effective buying income, total retail sales are given for markets

mobile sales. Statistics are based on *Sales Management Survey of Buying Power 1962*.

Whereas New York and other large cities keep their top ratings in almost all categories, certain cities vary in rank considerably for different categories. For example, Miami has an effective buying income ranking 24, but in retail drug store sales it ranks 16. The wheel gives media men a chance to compare six different types of rankings at a glance.

Percentages of market in relationship to the rest of the U. S. are given for population, effective buying power, and total retail sales.

In addition, all figures—ranking, dollars, and percentages—are given for the total of the top 10, 20, 30, 40, and 50 markets.

Homes reached. The third wheel enables the timebuyer to turn the arrow to the total rating points of his spot schedule in any of the top 50 markets and determine the number of total home impressions that would be made. With the use of AM Radio's expediter it is no longer necessary to know the base radio homes for each market in order to arrive at total home impressions delivered by a spot schedule.

Markets are metropolitan county areas with the exception recommended by media men. The following five contiguous metropolitan areas have been combined:

New York (Greater Consolidated Area): 17 counties are considered here, comprising the metropolitan county areas of New York City: Newark, Paterson-Clifton-Passaic, and New Brunswick-Perth Amboy, N. J.

Chicago (NW Indiana Consolidated Area): Metropolitan county areas of Chicago and Gary-Hammond-East Chicago, Ill.

Cleveland (Lorain-Elyria): Metropolitan county areas of Cleveland and Lorain-Elyria, Ohio.

Seattle (Tacoma): Metropolitan areas of Seattle and Tacoma, Wash.

Norfolk-Portsmith (Norfolk News-Hampton): Metro county areas of Norfolk-Portsmith, and Newport News-Hampton, Va.

Cost-per-1,000. On the last wheel, the number of dollars ex-

pended placed beneath total home impressions points out the cost-per-1,000.

Joe Hudack, Mennen account supervisor and timebuyer at Warwick & Legler, was the first timebuyer to try out the wheels. Backed by 23 years of experience in the field, Hudack claimed he had never seen such a useful timebuying calculator. "Everybody who gets one will guard it jealously. And if you don't make it of strong enough material media men in agencies will wear it out."

Hudack promptly demonstrated to a SPONSOR editor the almost "instant answers" the tabulators provide. When timebuying questions were asked of him, correct answers were available quickly.

Question 1: What is the estimated cost of a spot radio campaign consisting of 20 traffic time announcements per week in the top 20 markets of the U.S.? Answer in 23 seconds.

Question 2: What is the estimated cost of a campaign of 12 announcements per week, in the top 50 markets of the U.S.? Answer in 16 seconds.

Other timebuyers who have tried the calculator agree it goes far beyond any aid of the past.

Edna Cathcart, timebuyer at J. M. Mathes, said: "Why didn't someone invent this years ago? When do I get mine?"

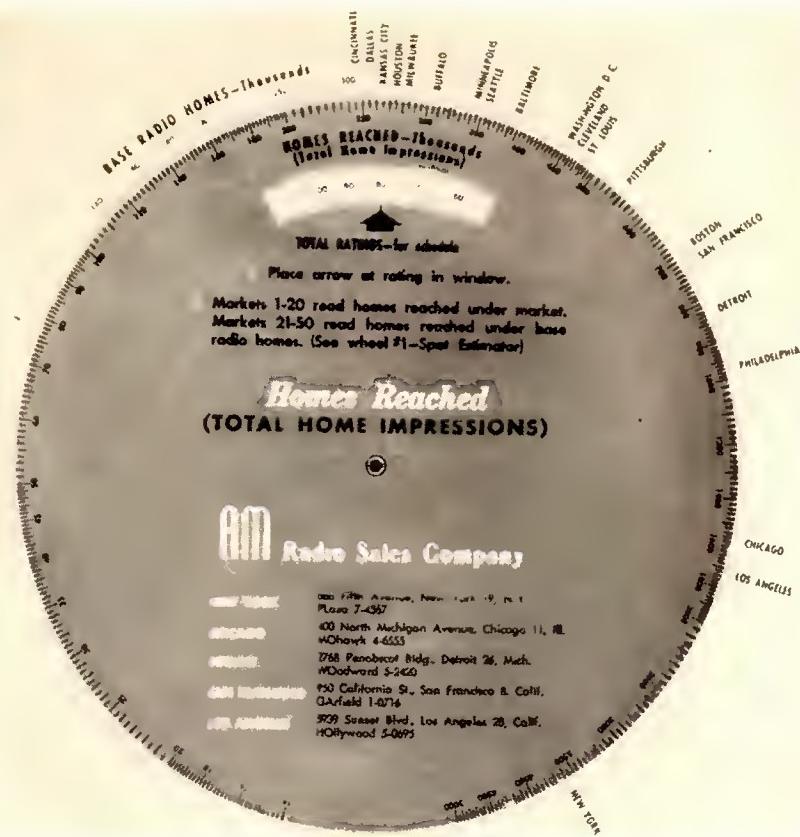
Rena Mayer, timebuyer at Campbell-Ewald said: "Great! I'll never go into a meeting without one."

"There are certain things that will be very helpful to me, one being the easy-to-use home impressions chart. The wheels are excellent for rapid estimates. They will be much easier to use than going through books for each city."

Nelson has been requested to give instruction conferences at several large agencies on the sources and uses of the wheels, which, he said, he is more than happy to do.

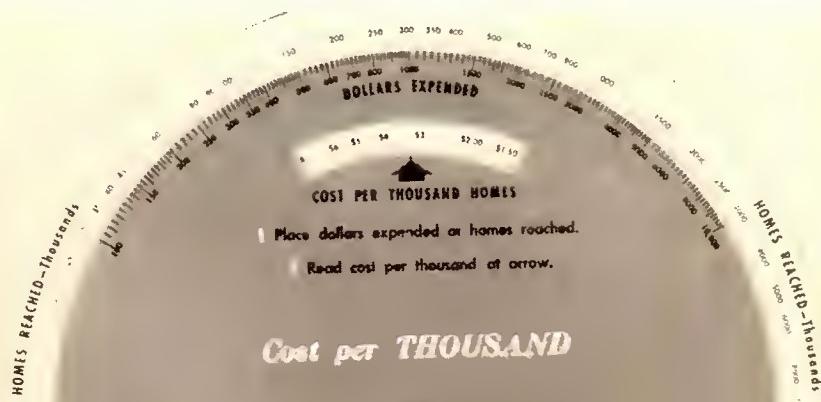
Many favorable comments were aired at a demonstration and press luncheon last Wednesday.

All agree the calculator will aid in the much-talked-about difficulty in buying spot radio.



Faster method to homes reached

Home impressions are found without knowledge of total radio homes in the market. Homes reached are found by moving arrow to total ratings for schedule



Cost-per-1,000 homes calculated

By placing the dollars expended at homes reached, the cost-per-1,000 appears



Radio commercials and posters aimed at commuting businessmen

With point-of-purchase posters at train stations, and sponsorship of two reports a morning on WICC, Fairfield, Conn., "Your Train and Air Report," the *Journal* hopes to reach commuting businessmen, and admen who may influence space-buying

Wall St. Journal's new ad accent

- Aims to attract commuting businessman, adman
- Sponsors special commuter reports on radio
- Supplements campaign with train-station posters

Out of radio for 10 years, the *Wall Street Journal* has decided on a test to see if it's true that radio can match a specific audience with a specialized product or service.

"Ten years ago on radio, the *Journal* advertised to get subscriptions by mail and that did not work," John Caples, account supervisor for Dow Jones, BBDO, remarked. Now the *Journal* is trying a new approach on radio, the purpose of which "is to get people to

buy the paper on the newsstand," Caples said.

The test campaign, having started in September, originated with an idea, not with a number. Contributing to the plan's development were agency, client, representative and station.

A special report to commuters, "Your Train and Airport Reports," has been a regular part of the morning show of WICC, Fairfield, Conn., which serves southern Connecticut and suburban New York.

With more than 182,000 men commuting to New York daily from the station's coverage area, it was felt that these reports would be ideal sponsorship for a company interested in reaching the businessman.

Through the use of spotters, these detailed reports chart the progress of train schedules for the entire area. They also provide information on airport happenings, particularly at LaGuardia and International terminals.

Reaching busy executive. It was reasoned that these reports represented an ideal way of reaching the busy executive on his way to New York and beyond, who relies on this type of early morning fare perhaps more than any other.

(Please turn to page 50)

Tv is not just for big business

- Omaha house painter buys television spots
- Triples business in one month
- Owner moves from painter to businessman

It will be a considerably wealthier winter for one house painter in Omaha who stumbled on tv advertising last March. Through local tv spots William Dailey's small local paint company has now become a much larger local paint company. The account books at Dailey Painting, Inc. point out the following quick results.

97% in sales over the highest month recorded previous to the start of a campaign over KETV (TV).

103% increase in business volume during the period of tv advertising over the same period one year previous.

298% increase in March over

February, the first month of the television spot schedule.

65% of all those who called Dailey Painting to make inquiries due to the tv advertising proceeded to place contracts with the company.

In order to handle the large increase of business, Dailey was forced to double his staff to 24.

Jump on competition. Dailey started in business in 1957 facing great local competition. This year the same firm became the first paint contractor in the area to advertise on tv. Since taking his first one-month schedule on tv, Dailey has bought more and more, feeling he has a "big jump on competitors."

19 March was the memorable day when Dailey started tv advertising with 80 20-second announcements a month. Each Friday a supplementary 60-second spot was shown on the station's *Movie Masterpiece*.

Subsequently, the firm purchased a successful one-shot sponsorship of *Expedition Mid-America*, a 30-minute KETV program featuring a special on the battle against cerebral palsy, entitled *Deadline: 53 Minutes*. Half-sponsorship of *Medicine of the '60s*, a special one-hour series, was also taken. This program dealt with a corneal transplant operation.

Free service brought money. Filled with good will after immediate success, Dailey donated along with his co-sponsor of *Medicine of the '60s*, one minute of his commercial time to the Lion's Club Eye Bank for an appeal to Omaha area citizens to pledge a bequest of

(Please turn to page 50)



Dailey and his crew painting up a bright future

In the "before" picture (l), William Dailey is shown doing his own painting. After using tv, Daily was able to hire a crew of painters and supervise jobs in business attire (r). During first season of advertising on tv it was necessary to double staff





The abandoned child...and how the people of Pittsburgh made a home for him

Her name is Beth. She is six going on seven.

Beth was one of the hundreds of abandoned children who jammed the Juvenile Court of Pittsburgh. They had no place to go.

Westinghouse station KDKA-TV dramatically revealed their need. During the program, a stark, poignant film was shown...Beth and twenty other children wedged in one small room...so close together they could hardly make their beds.

Result: Beth and all the other kids found homes; the court ended up with a backlog of volunteer foster parents.

This was but one of the 150 community service editorials broadcast by KDKA-TV. Topics ranged from Education to Mental Health; Obscene Literature to Strip Mine Pollution. The topics were different. But they had one thing in common: motivating people to act for and about their community.

This ability to influence people, project ideas and move products is characteristic of the Westinghouse Broadcasting Company Stations. Stations that demonstrate daily the fact that *community responsibility evokes community response*.

WBC WESTINGHOUSE BROADCASTING COMPANY

KDKA • KDKA-TV • Pittsburgh WBZ • WBZ-TV • Boston WINS • New York WJZ-TV • Baltimore KYW • KYW-TV • Cleveland WOWO • Fort Wayne WIND • Chicago KPIX • San Francisco

HARTFORD

PROUDLY
PROCLAIMS

Centronic
Program
System

A Development of
Central Broadcast
Corporation

WPOP

Phil Zoppi
V.P. & Gen. Mgr.

Adam Young, Inc.
Mid-West Time Sales

Irv Schwartz
Mgt. Consult.

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Larry Levy, media supervisor at J. Walter Thompson (New York), this week switched to Norman, Craig & Kummel, that city, as associate media director. Around the JWT shop, there is some feeling that Larry's vacated post will be filled by Frank Sweeney. Frank, as reported here 8 October, went to JWT from Lambert & Feasley along with the Listerine account.

Len Ziegel, longtime Manoff buyer on Gulden's, Bumble Bee, and Old London, has left the agency.

Promotion dept.: Norman, Craig & Kummel estimator Pat (short for Patricia) Caldwell upped to buyer on Schick Electric Razor and Hertz Rent-A-Car . . . SSC&B buyer on S&H Green Stamps, Brian Barry, moves up to account exec after current honeymoon tour.



A look at Riedl & Freede's site for new building
S. Robert Freede (r), co-owner of agency, shows Tom Flanagan, media dir., Joan Rutman, timebuyer, where media dept. will be in Clifton, N.J. Bldg.

Account assignment dept.: Former Ellington buyer Mary Dowling has added the supervision of the Curtis Publication account to her new buying chores at Atwood-Richards.

Can't help wondering: What buyers talk about when they get their respective heads together over lunch, like this foursome: Kudner's Maria Carayas and Y&R's Christopher Russell, Don Proctor and Jerry Greenberg. They were spotted last week at New York's posh new eatery, La Fonda Del Sol.

Speaking of Maria Carayas reminds us that her assistant, Rachel Pasquariello, has finally discovered a way to simplify her not-so-easy-to-tackle name. Come spring she'll marry Ralph Medoro. The whole thing's been confirmed by the big diamond Rachel's flashing around Kudner these days.

Want to make someone happy? dept.: Send a get-well note to Y&R's Ray Jones who'll be spending the next three weeks in New York Hos-

TIMEBUYER'S CORNER

Continued

pital mending an arm (the right one, yet) which is broken in three different places. (You might also ask him how he managed to come by such a diversified fracture.)

Returned vacationers: Lennen & Newell's Dee Heather . . . J. Walter Thompson's Frank Sweeney . . . Lennen & Newell's Shirley Weiner (she was longtime Manoff buyer).



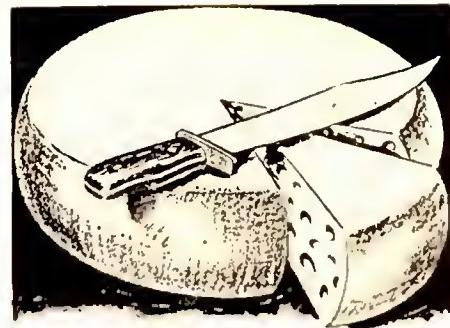
Eileen Greer

The Corner pays its respects this week to Bates' (New York) senior timebuyer, Eileen Greer. Eileen, shown in the photo at left going along with WITN-TV's (Washington, N. C.) latest promotion gimmick, joined Bates six years ago where she handles all the buying chores on the Colgate-Palmolive men's shaving products account. Although gifted with a flair for light humor, holding cups to her ear isn't the usual bill of fare on her daily business calendar. In this instance, she's merely following instructions issued by WITN-TV to use the cup and saucer as a non-electronic tv receiver. She's also ignoring the "peasants" who

happened along and wonder what prompted this off-beat behavior. Eileen also manages to take in stride the good-natured ribbing directed her way by her colleagues concerning the type of business her husband operates: selling cats. The business establishment (the only one of its kind, says Eileen), is called Fabulous Felines and is located at 141 Lexington Ave. in New York City. An expert on the subject of cats, Eileen's husband, Milau Greer, in addition to running the shop, wrote a book last year about the furry animals, called, reasonably enough, "The Fabulous Felines." Between the furry felines and the shaving products, Eileen manages to keep pace with an interesting, albeit a somewhat never-the-twain-shall-meet, existence.

Definition of togetherness: The Don Cook "Don's" basketball team. Despite the fact many of the team members who started out at Bates have gone their separate paths (work-wise), they've stuck together as a basketball team. The fellows: BBDO's Bob Mahlman; Advertising Time Sales' Larry Reilly; Bates' Jack Flynn (he's the captain), Jack Levinis; Donahue & Coe's Pete Schulte; Peters, Griffin, Woodward's Dennis Gillespie, Bob Kerrigan, and Hank O'Neill. The players are warming up for their first game of the third season—in brand new "Don" uniforms.

Good news dept.: Grant Advertising's Jeannette LeBrecht, buyer on Guerlain, etc., is making good recovery progress from her recent illness.



Get Your Slice

OF THIS RICH
AGRICULTURAL
AND INDUSTRIAL
MARKET

with
WREX-TV

FOR DOMINANT COVERAGE
OF NORTHERN ILLINOIS and
SOUTHERN WISCONSIN

Represented by

H-R TELEVISION, Inc.

WREX-TV
CHANNEL 13 ROCKFORD
  

SECRETS TOLD

We have the largest audience* and the most believable station in Des Moines because we have:

1. The Highest-Rated Newscasts
2. Adult Personalities
3. Music With a Melody
4. Eleemosynary Community Service
5. Plenty Of Publicity

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

KRNT

"Total Radio" in Des Moines
In Operation of Cowles Magazines and
Broadcasting, Inc.

Leading in 30 out of 36 half-hours.
Pulse, September, 1961, Metro Area.

**ONE BUY . . .
CITY-GRADE
COVERAGE OF
TWO MARKETS**

WALA-TV is the only Mobile station that also delivers city-grade coverage in Pensacola . . . PLUS coverage of the rich Mississippi Gulf Coast; the industries and military installations of West Florida and dozens of inland cities and towns.

**The WALA-TV Market—
Over A MILLION PEOPLE with
nearly \$2 BILLION to spend!**

Contact:
Select Stations, Inc.
or
Clarke Brown Co.



TALLEST TOWER ON THE GULF COAST
WALA-TV 10 
MOBILE - PENSACOLA



**HARRY STRAW, OF THE DRY HAIR ADS,
DIDN'T MAKE THE TRICORN CLUB**

He just didn't know that North Carolina's No. 1 metropolitan market is the fabulous 3-city "tricorn"—Winston-Salem, Greensboro, High Point—No. 1 in population, households, retail sales. Knowing that gets you in this exclusive club, Harry. Then schedule WSJS television, the No. 1 way to saturate the Tricorn Market, and you'll get a Club hat with feathers provided it fits your tousled wig!

WSJS 
TELEVISION
WINSTON-SALEM / GREENSBORO / HIGH POINT
Represented by Peters, Griffin, Woodward, Inc

COMMERCIAL COMMENTARY

Continued

But let's not forget that the heart of the FCC Chairman's statement was this passage: "To be responsible, broadcast journalism . . . must be free. This means freedom not only from government censorship but also from threatening pressure groups, and *from those few fearful advertisers who seek, through commercial reprisals, to influence the professional judgment of broadcast newsmen.*" (Italics mine.)

Minow speaks mildly of a "few advertisers" and I think he means it. But there are thousands of influential Americans, in Washington and elsewhere, who are all too ready to believe that this is standard operating procedure for most tv advertisers.

Kemper and Schick played right into the hands of such bigots with actions which no private business man can defend.

Freedom from advertisers

Unless I am very much mistaken, Newton Minow's statement spelled out what may turn into a tough new government policy on tv.

His definition of broadcast freedom as meaning "freedom from advertiser pressures" will become, I suspect, an official Washington attitude, and will be adopted more and more widely, not only at the FCC but at the Justice Department and FTC as well.

At the present time it seems to apply only to "broadcast journalism"—that is, news and public affairs. But who can say that it won't be applied to other tv areas?

When I asked Jim Hagerty if he cared to comment about this, he said he didn't. News is his bailiwick, and he prefers not to speculate on matters outside his department.

But I think there can be no doubt that the "freedom from advertiser pressure" doctrine is going to be invoked by Washington sooner or later on matters involving non-news programs, commercials, and possibly advertising contracts.

And if this happens, what can advertisers do about it?

If they are dumb, they are going to try to fight such actions directly. And I don't believe they have a prayer of winning.

But what I hope may come out of all this (and perhaps I'm hoping for the moon) is a reawakened awareness on the part of responsible advertisers of their common cause with broadcasters.

Both operate in the area of private business, and have a mutual interest in seeing each other strong, free, and independent.

As Merrill Panitt of *Tv Guide* pointed out to the ANA recently (and which I commented on in my last column) there has been a dangerous tendency in recent years by both advertisers and media owners to forget this principle.

The disgraceful kind of pressure which GMA president Paul Willis advocates that advertisers put on media (see the editorial in last week's SPONSOR) is the kind which weakens and debilitates our whole social structure.

Let's face the facts squarely. The surest way to defeat the cause of government control and creeping state socialism is to strengthen the institutions of private enterprise. And they certainly do need strengthening.

If the Howard K. Smith—Richard Nixon—Alger Hiss incident (overblown and hysterical as the reaction to it was) can stimulate the thinking of a few thoughtful, responsible business men, then maybe it was a good thing that it happened.

But if we don't recognize its implications, there's danger ahead. 

TV FEES

(Continued from page 27)

visioned two main forms of compensation—the traditional principle of the media's allowance of commission and, more important an arrangement between client and agency "by which the agency would participate in the profit realized through a sales volume exceeding a specified level."

Agency as co-entrepreneur. "This would become possible as accountability procedures could satisfy both client and agency that an advertising program contributed in a measurable way to a given record of sales," Harper has said. "Such an arrangement might include a provision for the basic compensation of the agency for out-of-pocket expenses. That is, if a product failed to sell at a certain level, the agency, while not participating in profits, would have the protection of being compensated for its basic costs. It would seem reasonable for those who do contribute so essentially to a company's added success to earn rewards related to their contribution—on some mutually satisfactory basis. In this way, the agency's client relationship would change its emphasis from personal service to shared enterprise.

"An agency might thereby become a 'co-entrepreneur' . . . participation in profit would present an agency with the same incentives and standards of public responsibility as those that apply to a manufacturing business," he explained. "An agency would be more and more identified with business enterprise. An ability to demonstrate cause and effect will build confidence in advertising; it will serve to answer skepticism provoked by unsupported claims of what advertising practitioners and advertising programs accomplish. The arguments over advertising's social and economic function will lose steam—because its reputation will rest on measured performance. . . ."

Pressures galore. The pressures on agencies are many and will continue to grow, Harper has said on many occasions. "We have our own lamentations over declining profits," he remarked. "During the past five years our profit percent-

age of gross income has been 3.05%. During the preceding five years it was 5.1%. This has been a drop of 47%."

In his "farewell address" to members of the 4As, Gamble, the retiring president, also commented on declining profits of agencies, pointing out that "one of the reasons for this has been client pressure for services; another, agency competition for talented people; and a third, the general tendency to increase expenditures for employee benefit insurance and payment into pension and profit sharing plans, both of which need to be added to the payroll to get true costs figures."

Gamble said that "from our 1956 Charging Study, we know that it was not at all unusual for agencies billing under \$10 million a year to add 15% of the total charge (17.65% of net) to purchases while agencies billing over \$10 million almost always added 15% of net."

Adding 15%. "The practice of adding 15% of the total charge (17.65% of net) now has been adopted by almost all of the agencies up to \$40 million in billing, at least on some accounts," Gamble explained. "Also, nearly half of those over \$40 million have now adopted this practice on some accounts."

Gamble also said that volume continues to be the most important single factor influencing agency profits, but 4A members seem to be adjusting to a more or less stable volume.

Everyone in the business now is accustomed to the fact that agencies collect commissions on net-

work time charges as well as program charges. In recent years the networks have been fostering the magazine concept in tv of utilizing programs as minute spot carriers, and, as Max Tendrich, executive vice president, Weiss and Geller, pointed out, the cost of these network minutes combine both network and program charges on a completely commissionable basis.

"Prior to the advent of the magazine concept, agencies with clients in network tv had established rath-

enter your

personal

subscription

to SPONSOR

\$8 for 1 year

\$12 for 2 years

YES: TESTING OF TV COMMERCIALS IS HERE TO STAY! (say the experts*)

DID YOU KNOW there is a studio in New York devoted almost exclusively to the production of "TEST COMMERCIALS"? THIS "specialization" has resulted in TEST COMMERCIALS with "air" quality at surprisingly low cost. (Often 1/8th the cost of a "finished" commercial). Current users of THESE services are Ted Bates, Mc&E, Y&R, B.B.D.&O., F.C.B., D.F.S., S.S.C.&B., G.M.B., and many other top agencies. Like to see a Sample reel? Call Lou Louft at PE 6-1889.

LOUFT PRODUCTIONS, INC.

Times Tower Bldg., Broadway at 42nd St., N.Y.

*"TV Commercials" is testing here to stay? Sponsor, Nov. 19, 1962, page 31

. . . and now, a word for SPONSOR'S sponsors

a new plan
lets you save

[**\$12 out of every \$100**
\$120 out of every \$1,000
\$1,200 out of every \$10,000]

in your 1963
trade ad
budget

a new plan
 lets you save
\$12 out of every \$100
\$120 out of every \$1,000
\$1,200 out of every \$10,000
 in your 1963
 trade ad
 budget

Or (putting it another way) this new plan lets you buy \$11,400 worth of advertising for every \$10,000 you spend. With pride we announce our:

12%

Pin-Down-the-Dates Dividend Plan

—Sponsor's new and pioneering incentive to improved ad planning—by date

By pinning down all the insertion dates at the time you sign your Sponsor contract,

- You get a 12% reduction, above and beyond already attractive frequency rates as shown on rate-card #8.
- You get a campaign, instead of caprice.
- You retain flexibility because you can substitute insertion dates at any time during the contract period.

Finally (without which what else would matter?) your SPONSOR contract places you where the buyers are, because SPONSOR is the one book spotlighted to agency and advertiser TV and radio buying forces.

Examples (all due in 10 December SPONSOR):

"HOW TV ADVERTISERS CAN PLAY BENCHMARK RESEARCH"
 "THE STEP FROM TIME BUYING TO ACCOUNT WORK"
 "SOAPS: WHY SPOT RADIO CAN HELP"
 "AT LAST MACY'S DISCOVERS THE RIGHT TV FORMULA"
 Not to mention this week's stories on Ed Ebell; on a new pocket computer for radio spot buying; on why TV fees are an agency problem.

If you want to save \$120 on every \$1,000 in your budget, and if you can name your dates in advance, write, wire or phone:

SPONSOR

555 Fifth Avenue • New York 17, New York • 212 MU 7-8080

Chicago's most favorable location for the communications and advertising industry

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645 N. Michigan Avenue
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Chicago 3, Ill.
Central 6-4204

er large departments completely separate from media departments in order to create, develop, produce, and direct network tv programs," Tendrich said.

While there is a slight trend once again in agency-produced programs, Tendrich and many of his counterparts in other agencies agreed that this is only to a minor extent and it is no longer necessary for most agencies to have on its staff the necessary creative people to develop tv programs.

Commission is sufficient. "Therefore it seems to me that commissions derived from network time and program buys should be sufficient to cover the costs of an agency tv service," Tendrich observed. "The exception, as I indicated, is where the agency creates the show and becomes involved in its production."

Many ad executives see eye-to-eye with Tendrich that agencies should not become involved in "showbiz." They feel that the networks as well as the outside packagers should be responsible for network programs and the agency should be qualified to pick and choose any type of program for a particular client.

"Quite frequently, however, an agency is called on to develop and help in production at the local level with an individual station," Tendrich said. "This often requires trips throughout the country to the stations involved and considerable agency supervision. The commissions earned in these smaller markets may not be adequate to cover the expense involved. I believe that it is required to have fees mutually agreed upon by agency and client in such situations."

Nature of charges. SPONSOR last week obtained samplings from typical contracts between advertisers and agencies which indicate the nature of charges for materials and services purchased. For example: "You (the advertiser) agree to pay us the net cost, before deduction of cash discount, of all materials and services (other than space and time) purchased for you on your authorization, plus 17.65% of such net cost. Items to be billed on this basis include the following:

art work, layouts, engravings, typography, mats, transcriptions, film and other mechanical parts, storyboards, jingles, radio and tv talent, programs and facilities on which the agency does not receive commission from the broadcaster or producer, package design, testimonials, surveys contracted for with independent research organizations, etc. If an agency commission is allowed by broadcasters on network or station shows or on talent or other production costs, such commissions will be retained by us."

As regards radio and tv production: "Comprehensive services in connection with all shows, programs, spots (such as cutting, editing, splicing of film, and the writing of programs and scripts) are charged at fees agreed to in advance, or at standard hourly rates. Charges for direction and production in connection with package-type and non-syndicated shows will be negotiated with the client prior to the billing of such charges—if any. Distribution of commercial films is the agency's responsi-

bility and will be billed at cost plus standard agency mark-up (whenever standard agency mark-up is referred to, it is the figure of 17.65%).

"For radio/tv and motion picture talent engaged and programs produced pursuant to your approval, we will bill you on a basis that will yield us 15% of the gross amount you pay for such talent, except that auditions (which will require your prior approval) will be charged for at our net cost.

"Cost of preparation of radio and tv programs and commercials, including use and re-use for radio and tv talent, shall be billed to you at net cost, plus 15%, or a fee agreed upon between us in advance in writing, depending on the service rendered by us in creating, producing, and managing the programs and commercials."

Small returns. In summary, agency profits, it is abundantly clear, have been declining and a goodly number of industry executives attribute it in a measure to the steep cost of maintaining television. The cost of steadfast supervision and

production of tv programs is simply enormous, according to agency people. As one veteran agency executive expressed it in the celebrated Frey Report some time ago: "We never 'just handle' a tv show for a client. There are scores of collateral activities which entire marketing and advertising programs require which provide little or no income."

The situation, it appears, hasn't changed much since the agency compensation probe was undertaken by Prof. Frey. However, there is one effulgent factor, as Crichton pointed out, which should be called to the attention of ANA members, and that is the matter of agency entertainment. Crichton noted that agencies were spending less on entertainment—only about 2% (actually 1.72%) of gross income (not billing).

"This is far smaller than most gossip would make you think," he observed.

The Crichton revelation undoubtedly sent shivers of panic down the cashmere-covered backs of Diners' Club stockholders. □

DYNAMIC GROWTH!

the Key to the SOUTH'S FASTEST GROWING TV MARKET

PEOPLE	1,639,000
CONSUMER SPENDABLE INCOME	\$1,712,153,000
RETAIL SALES	\$1,209,078,000

CROSS
ROADS
OF THE
SOUTH

JACKSON,
MISSISSIPPI

WJTV channel 12:KATZ • **WLBT**

channel 3:HOLLINGBERY



your key to more
Virginia homes

WRVA-RADIO's
Coverage Area Is
Equivalent to a Metro
Ranking of 15th In
Retail Sales*

* Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

WALL ST. JOURNAL

(Continued from page 38)

The station's representative, Adam Young Inc., took the idea to BBDO Inc., New York, agency for the *Wall Street Journal*.

John Caples, Bill Hoffmann, director of radio, and Bill Beste, associate media director, developed the idea with George Delaney, circulation sales director of the *Journal*.

Sponsorship was purchased for two reports a morning, between 6:30 a.m. and 7:45 a.m., Monday through Friday.

News in commercial. The morning show cuts to the newsroom for each report. There is an opening billboard, the commuter report and then the commercial. The latter is based on the content of the *Journal* for that morning, heightening the appeal to see the paper.

In addition to reaching the businessman in the morning, a natural meeting place for *Journal* promotion, a supplementary reason was offered for the sponsorship.

With a large segment of this commuting audience in the advertising business, the sponsorship serves as a tool in promoting the *Journal* to men who may influence space buying.

Posters supplement. As part of the radio campaign, WICC has placed point-of-purchase posters at train stations.

An interesting aspect of the campaign is the preparation of the commercials. With the messages featuring the day's editorial content, the WICC news bureau writes the copy.

Although briefed by client and agency on what to highlight and what to ignore, the news bureau has free rein in the preparation of the commercials. The *Journal* gets taped air checks each week.

On occasion, institutional copy prepared by BBDO is used.

Typical commercial. Here's a commercial:

ANNCR.: Here's a word about this morning's *Wall Street Journal* . . . and two front page features.

Many companies are increasingly concerned about job-hopping workers who swipe confidential plans when they switch to a competitive employer. A toy designer

takes stringent security precautions. An electronics firm has a secretary spying on a trio of secret-stealers who plan to go into business on their own.

Also in this morning's *Wall Street Journal* . . . Nixon No, Brown No. Many California voters say they're not wild about either candidate in the contest for governor.

The secret-stealers . . . unenthusiastic California voters . . . 2 page-one stories you'll want to read in this morning's *Wall Street Journal*, the paper with something valuable to everyone in every business. See why we say, "Everywhere, the men—and women, too—who keep getting ahead read the *Wall Street Journal*!" This morning's *Wall Street Journal* is at your newsstand right now.

PAINT CO. ON TV

(Continued from page 39)
their eyes to the Eye Bank.

During Omaha's "Paint-up-and-Clean-up" week, the painting company donated labor to paint the home of a needy family.

The unexpected result was an increase in industrial painting contracts from businessmen who desired to show their appreciation for the public spirit of the program. There were also public service benefits. The Lion's Club Bank recorded pledges of 35 eye donations due to Dailey's free spots on the medic show.

Dailey began giving away two-step ladders to all who took advantage of the firm's free estimate offer. The company reported that more than 150 of the ladders had been handed out in a month's time.

Tv objectives. Up until June only small newspaper ads were used. Objectives of the new tv advertising were 1) to cause both home owners and business firms to ask Dailey for estimates on paint decorating work; 2) to inform the public about Dailey's special time-payment program; 3) to make the firm's public image stand for integrity, responsibility, and quality workmanship.

"Thanks to tv," says Dailey, "the campaign has been an unqualified success."

SPOT-SCOPE

Significant news,
trends, buys in national
spot tv and radio

Intelligence about new products always makes interesting reading and the midwest seems poised with a flock of them.

Among the companies and the forthcoming items:

Kitchens of Sara Lee: Four new ones in the frozen line, especially a fruit cake which will get a lot of radio and tv attention before Christmas.

P&G's Head and Shoulders: This new dandruff shampoo is on the verge of national introduction via Tatham-Laird.

Toni's Casual: Test marketing on this hair coloring is picking up momentum and there's a good chance of it being heard from nationally in early '63 through North.

Campbell Soup's Bounty: A canned meat dish line (NL&B) that's about to break in five midwest markets, including Chicago. The fore part of 1963 should see spot activity on this one in at least 20 more markets.



An upbeat note for west coast spot tv involves the California and Hawaiian Sugar account based at Honig-Cooper & Harrington.

A major change in media buying for the coming year has prompted the siphoning of a heavy share of C&H Sugar's \$600,000 budget into spot tv.

Starting this month, every major city in nine western states, including Hawaii and Alaska, will get schedules which run through next March.



Spot tv availability calls coming across the counter for the first 1963 quarter show the cigarettes high up on the accounts-active list.

Putting in their bids last week: Lorillard for Old Gold, Brown & Williamson for Kool and Raleigh, L&M for Chesterfield.

Other accounts heard from for January kick offs: Piel's Beer, Noxema, Coty, Chef-Boyardee, Q-Tip, Scott Paper, Minute Maid, Contac, Ajax, Columbian Coffee, Clairol, and Bufferin.

For details of this and other spot activity last week see items below.

SPOT TV BUYS

Kayser-Roth Hosiery is gearing up for its first quarter push on behalf of Supp-Hose. The availability call is for minutes and 20's to start in January. The account is handled out of Daniel & Charles.

Welsh Grape Juice is looking for kid's minutes in a host of markets to start next month. The buying is being done by Richard K. Manoff.

Brown & Williamson is buying for early 1963 campaigns for both Kool and Raleigh. Several markets are being scouted for minutes and 20s for

(Please turn to page 68)

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, had I but known about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

BAKALAR-COSMO
PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Advertisers

SPONSOR-WEEK

Continued



Agencies, clients, stations celebrate new rep office

On hand to launch the Avery-Knodel office in St. Louis last month were people from all walks of industry life. Among them (l-r): Glen Griswold, gen. mgr., KOMU-TV, Columbia; Harry K. Renfro, v.p., D'Arcy; Bill Swanson, vp., KTUL-TV, Tulsa; Bob Kalthoff, tv sales mgr., Avery-Knodel



A holiday gesture

KMBC-TV, Kansas City, mgr. Mori Greiner, Jr. (r) and Rev. Thomas Underwood, load turkeys for delivery to 35 Cuban refugee families in the area. Each turkey came with recipe for roast turkey and brief history of Thanksgiving



Sponsors junior achievement

Robert B. McConnell, gen. mgr. of WISH-TV, Indianapolis, presents the official Junior Achievement Charter for a new company to Marilyn Haislip, pres. of TELCO-TV. Another Corinthian station is also a sponsor this year



For physical fitness aid

Vice President Lyndon Johnson (c) presents Award Citations to Leonard Goldenson (l) AB-PT pres., and John Pival, WXYZ-TV, Detroit, pres. and gen. mgr., for their aid to President Kennedy's National Physical Fitness program



The artist's view

Here's the artist's sketch of what KMTV, Omaha, will look like when its "face lifting," now underway, is completed. The building is getting a brand new front of white marble and should be ready for a real photo next month

Schick has placed on the market its new rechargeable, battery-powered electric shaver.

Called the "Eterna Power," the shaver requires no auxiliary equipment for recharging or for use with a cord, unlike other battery shavers which must be plugged into an additional transformer which in turn plugs into an outlet.

The new Schick item can be recharged by setting the selector switch on the side of the shaver.

There'll be a sizable tv campaign to promote the new models.

PEOPLE ON THE MOVE: James C. Campbell to manager of marketing research for the 20-Mule Team Products department of United States Borax & Chemical . . . C. D. Pease, formerly director of marketing for North American Van Lines, Ft. Wayne, to vice president, marketing, of the transportation firm.

Agencies

A new agency has set up shop in Jacksonville.

All principals of Bunker, Hubbard & Robeson were formerly associated with another Jacksonville agency, Newman, Lynde & Associates.

Among the clients of the new house: Blue Cross/Blue Shield of Florida; Gulf Life Insurance; New Horizons Telecasting Corp.

There's also a new agency note from Salt Lake City: Ray Higgins, formerly with the Coca-Cola marketing division in Denver, has set up his own agency in the Continental Bank Building.

Agency appointments: Continental Oil to Robert Conahay for its Petrochemical department, effective 1 January . . . Winston, Inc., Chicago, makers of various household products, to Gourfain-Loeff, Chicago, from Mohr & Eicoff . . . I. Rokeach & Sons to Co-Ordinated Marketing, New York . . . McCulloch Corp. to Fuller & Smith & Ross, Los Angeles, for its Scott outboard motors, boats and marine products, from Campbell-Mithun, Minneapolis . . . Emerson Films

Enterprises (\$2 million) to KSV&R . . . Woody's Barbecue Pantry of Long Beach, Cal., to General Advertising Agency . . . The Mexican Company of General Foods Industrial Fenix (Oro and Pronto instant brand coffees), to the Mexico City office of Foote, Cone & Belding . . . Downer Fertilizer to Gerth, Brown, Clark & Elkus, Beverly Hills, for its Red Star Plant Foods (\$100,000).

Top brass: Harold L. Mayer to executive vice president of Jack Wyatt . . . George W. Dick to executive vice president of C-E-I-R, computer and electronic data processing corporation.

New v.p.s: George M. Glazier to vice president in charge of the newly-created automotive division at Newhoff-Blumberg Advertising, Baltimore, from American Oil . . . James R. Alderdice to vice president in charge of account services at Jack Wyatt.

PEOPLE ON THE MOVE: Bennett Ades to account executive at Sander Rodkin Advertising, Chicago . . . Mark Zizzamia to account executive on Vicks, Clearasil and Lavoris at Morse International . . . Ewing R. Philbin, Jr. to account executive for the Foundation for Commercial Banks at Guild, Bascom & Bonfigli . . . Robert L. Ray, formerly with Mead Johnson, to account executive in the San Francisco office of N. W. Ayer.

Associations

E. William Henry will make his first speech as FCC Commissioner when he addresses the 18th annual Radio-TV Institute 22-24 January.

The Institute is sponsored by the Georgia Assn. of Broadcasters and the Henry Grady School of Journalism at the U. of Georgia.

Henry is expected to make his first public statement to broadcasters on his views of the FCC at that time.

Another GAB note: the 28th Annual Convention will be held 8-11 June at Callaway Gardens.

The Maryland-D. C. Broadcasters' Assn. elected Joseph W. Goodfel-



Lending a helping hand during emergency

Firemen worked with greater safety and efficiency when fire gutted a night club in the Minneapolis-St. Paul area. KSTP rushed its emergency power and light unit to the scene providing 35 kw



Starts sixth year—honors charter advertisers

WLWI, Indianapolis, gen. mgr. John B. Babcock (r), and Robert E. Dunville, Crosley pres., at station's fifth anniversary celebration honoring charter advertisers and recent grant of ch. 13 license



Gentile congratulates Croghan on new contract

Oriole 1st baseman Jim Gentile congratulates Joe Croghan on renewal of his contract as sports dir. of WBAL-TV, Baltimore, negotiated by stn. mgr. Brent Guntz. Croghan will do 1963 play-by-play

low of WRC (AM-FM & TV), Washington, to head the group for the coming year.

Other officers named at the fall meeting:

Thomas S. Carr WBAL (AM & FM), Baltimore, vice president; Morris H. Blum (WANN, Annapolis), secretary-treasurer.

The Illinois Broadcasters' Assn. at its recent meeting established a committee to work with the state News Broadcasters Assn. on a full time news bureau at the Capitol.

The function of the new bureau will be to send daily audio reports to all member stations.

In addition, the association elected its officers for the coming year.

They are: Robert Frudeger, WIRL, Peoria, president; Fred Sorenson, WKRS, Waukegan, vice president for radio; Milton Friedland, WICS, Springfield, vice president for tv. Milburn Stuckish of WSOY, Decatur, was re-elected secretary-treasurer.

Looking forward to: The annual one-day meeting of the Arizona Broadcasters Assn., set for 7 December at the Executive House in Phoenix. Speakers will include Ed Bunker, new RAB president; John Couric, NAB public relations manager; and Don Dedera, "Arizona Republic" columnist . . . The 1963 Convention of the 4As western region, 17-19 September, at the Mark Hopkins Hotel in San Francisco . . . The IRTS Christmas party, set for 18 December, lunchtime, at New York's Hotel Roosevelt. On hand will be such showmen as Count Basie, Joe Williams, Johnny Carson and a bevy of Playboy Bunnies.

Tv Stations

Here's one indication of the appeal of tv sports.

With the baseball season only just over, R. J. Reynolds (Esty) and National Brewing (Doner) have renewed their contracts with WBAL-TV, Baltimore, for a second season of the Oriole games.

Each will sponsor one-third of the 52 televised games during the 1963 season.

The TvB has put through several executive promotions, the most notable being the election of George G. Huntington to executive vice president.

Other upgradings: Jack O'Mara, director of the western division, Jacob Evans, director of the central division, William B. Colvin, head of member services, and William B. MacRae, spot tv director, have all been elevated to vice presidents.

PEOPLE ON THE MOVE: James C. Dowdle to national sales manager of KWTV, Oklahoma City . . . Dick Femmel to editorial director for WXYZ (AM & TV), Detroit . . . Edna Hanna Strosnider to promotion-publicity manager for KGUN-TV, Tucson . . . William Halle to promotion manager of WNEM (TV & FM), Saginaw . . . Davis L. Morris to sales service manager for KMOX-TV, St. Louis.

Kudos: Swan Hillman, president of WREX-TV, Rockford, in his position as president of the Rockford Screw Products Co., received the 1962 Silver Award for the company's point-of-purchase merchandiser rack . . . Tom Eaton, vice president of news for WTIC (AM-FM & TV), Hartford, has been elected chairman of the Connecticut Council on Freedom of Information . . . Gordon Gray, president of WKTV, Utica, was elected chairman of the board of TvB, succeeding A. Louis Read, executive vice president of WDSU-TV, New Orleans. C. George Henderson, general manager of WSOC-TV, Charlotte, was elected treasurer, succeeding Gray, and Jack Tipton, station and sales manager of KLZ-TV, Denver, was elected secretary succeeding S. Payson Hall, president of Meredith Broadcasting. Four new directors were elected. They are: Larry Carino, general manager, WJBK-TV, Detroit; Donald L. Chapin, vice president national sales, Taft Broadcasting; E. James Ebel, KOLN-TV, Lincoln, and George Whitney, vice president, Transcontinent Television.

Social note: KDKA-TV, Pittsburgh, hosted some 800 local advertising executives and clients at the Carnegie Museum with what some of

the guests are calling the "social event of the season." The evening included surprise guest Jayne Mansfield, an original musical revue, two orchestras, living statues symbolizing various forms of tv, dancing until 2 a.m.—all in the elegant museum setting.

Radio Stations

Intercontinental Broadcast Media, a newly-formed service for radio stations, has picked up 17 stations since its formation a month ago.

ICBM—an outgrowth of Radio Concepts Inc.—is a packaged service which provides local commercials, I.D.s, taped sales presentations, advertising campaigns and programmettes. It also offers taped ideas for local accounts.

Among the stations signing with ICBM: WPEN, Philadelphia; WITH, Baltimore; WOOD, Grand Rapids; WPTF, Raleigh; WAVA, Arlington; WSBT, South Bend; WSVA, Harrisonburg.

WSB, Atlanta, has copped the coveted Mike Award of the Broadcast Pioneers.

The award banquet will be on 25 February.

Ideas at work:

• **WOWO**, Ft. Wayne, ran a Little Red Barn Special to Chicago. Over 1,100 listeners took advantage of the station's low price fare and were entertained enroute by station talent. There was also a special reserved car for selected WOWO clients and sales personnel, who hoisted a day on the town in Chicago for these sponsors.

• **KGW**, Portland, ran one of its most inexpensive yet most effective promotions in connection with Thanksgiving. Called "Turkey Gobbling," the station invited all listeners to phone in and ask for the "turkey engineer." This triggered the d.j. on duty, who recorded the listeners "turkey gobble." On Thanksgiving Day, all gobbles were played back and the first seven listeners to call the station within five minutes and identify their gobble, won a plump KGW Holiday Turkey.

New quarters: **KLAC** (AM & FM),

WASHINGTON WEEK

3 DECEMBER 1962 / Copyright 1962

What's happening
in U.S. Government
that affects sponsors
agencies, stations

The FCC's decision to stick by its clear channel decision—that is to put new stations on 12 clears and to hold off consideration of higher power for a later date—is probably of less significance to the stations, themselves, than to broadcast regulation in general.

The clears have no less than they had before, and they also have a delay until next July in action on applications. They have the upcoming session in which to argue their case before Congress. On the other hand, relationships between the FCC and Congress have definitely taken a new turn.

The Commission stated point-blank that, while it would honor sentiments expressed by either Senate or House for a limited time only, action by one of these bodies will not be considered legally binding.

A very long time ago, a Senate resolution held up higher power for the clears for a long time. The House in its own anti-duplication pro-higher-power resolution last year said it thought that aged resolution was still a factor.

A few years back, a House Commerce Committee anti-pay-tv resolution resulted in FCC acquiescence in Rep. Oren Harris' (D., Ark.) drawing up the terms of a pay-tv test which would be acceptable to that Committee.

The FCC's new clear channel pronouncement seemed addressed less to the clear channel case than to this general situation. The Commission said, in effect, that Congress must put up in the form of an actual law—or shut up.

Most interesting feature of the 4-3 FCC vote to hold programing hearings in Omaha was the Frederick Ford vote in opposition.

Ford appears to be swinging farther away from Newton Minow and closer to Rosel Hyde. Ford's term isn't up until 1964, so a switch would be significant.

This could mean that the administration might be even more careful to get a pro-Minow vote to take the place of T. A. M. Craven, whose term ends 30 June 1963.

Meantime, no word yet about whether the Omaha stations will avail themselves of the LeRoy Collins advice to sue or of his offer of legal help from NAB in trying to sidetrack such local hearings.

The Federal Trade Commission took a clobbering in the courts in two different cases, one the Colgate sandpaper shaving commercial and the other a price differential case.

FTC chose not to appeal the price case; will not announce its decision for a while on the Colgate case.

Justice Department vetoed an appeal in the price case, which was as sweeping in its field as the Colgate decision was with respect to tv commercials. FTC said the other decision would still not be followed in similar cases, though barring appeal it must stand in the current case.

In the price case, FTC said there were "facts peculiar to the case." In the case revolving around the sandpaper case, however, the court had much to say about things which are not what they appear to be on tv. The unanimous three-judge decision held that FTC properly found the sandpaper commercial to be deceptive, but that the order shouldn't have barred so many things.

Although the FTC in its own decisions has said it will permit substitutions where there is no material deception, the court said the actual order in the Colgate case would forbid any substitutions, even when made necessary by the characteristics of tv pictures. The Court directed that a new order be drawn up permitting use of the artificial if what is actually seen on the TV screen is an accurate representation of the product itself.

-SPONSOR HEARS

3 DECEMBER 1962 / Copyright 1962

A round-up of
trade talk, trends and
tips for admen

One of the subsidiaries controlled by ABC TV will likely have an investment in the syndicate that takes over the New York Titans football team.

It'll serve to knit the network still closer to the American Football League. Their contract has two years to go on options, exercisable by the network.

The deal is unusual in that it is based on how much of the games package the network sells.

In contrast, CBS TV puts \$2.9 million on the barrelhead for the rights to the National Football League games.

Looks like the audience measurement division of NBC TV's sprawling research operation has within itself two sections.

One section develops what is promulgated through sales research and is anyone's for the asking. The other section specializes in research that is molded together for a particular sales attack or counter-attack and is to be treated as confidential.

This material, however, is not marked "top secret."

If you were to compose an all-time roster of topflight mediamen you wouldn't go wrong by including the following:

NAME	ASSOCIATION
The late Leonard Bush	Compton (Blackman) Adv. Agency
Lowery Crites	General Mills
Ben Duffy	BBDO
The late A. V. B. Geoghegan	Young & Rubicam
A. N. Halverstadt	Procter & Gamble
William LaPorte	American Home Products
Mike Roache	Lever Bros.
George Tormey	Sterling Drug (via DFS)

Among the growing frustrations that agency managements have to contend with is the reluctance of promising young people to take up the agency business as a career.

This recruiting resistance is basically due to the fact that the moving around of accounts has raised the spectre of insecurity. In other words, letouts follow the loss of a substantial piece of business.

However, the opposite situation applies to advertiser organizations. With them the number of eager recruits is far, far greater.

Admen with special stakes in network tv sports seem to be reconciled to this imminence: those controlling top football events hiking the price to the point where advertisers will be unable to support them.

They consider prices already out of hand, as witnessed by the fact that CBS TV was unable to dispose of a fourth of its NCAA games to a national account.

According to them, sports promoters are exercising a simple philosophy: milk commercial tv for all you can get until the time arrives when pay-tv becomes feasible.

The toughest thing that a rep is up against when he is pitching for a station is the reluctance of a station operator, especially in tv, to making a change.

The woed operator may think his station ought to be 20% ahead instead of the existing 5%, but he's still harried by the risks he may be taking in the very process of takeover. It might not turn out as smooth or as efficient as he would like it.



who?

One of the world's great conductors, Eugene Ormandy, leading the Philadelphia Orchestra in a full-hour television concert of American music. Produced by Philadelphia's TV10 at the city's world famous Academy of Music, "Eugene Ormandy's Sound of America" was seen in prime evening time on all five CBS Owned stations. And subsequently, as part of CBS Television Stations' second Interna-

tional Program Exchange, it was enjoyed by millions more viewers in eight other nations.

Imaginative, venturesome—the Eugene Ormandy broadcast is just one example of local programming of extraordinary stature and scope. But Philadelphians have long known who consistently broadcasts programs of the highest interest and the widest appeal. CBS Owned WCAU-TV...that's who!

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

have moved into new headquarters at 5828 Wilshire Boulevard, Los Angeles.

Sports note: WEMP, Milwaukee, will broadcast all Marquette University basketball games this season.

PEOPLE ON THE MOVE: Jacquelyn Handshaw to director of the promotion department at WIBG, Philadelphia . . . Charles Lintgen to radio sales manager at WTHI, Terre Haute . . . Paul Miller to station manager, Essie Rupp to program director at WCKY, Cincinnati . . . Bob Ruppel to station manager of WOKS, Columbus, Ga. . . Lynn E. Knox to local sales manager for WISH, Indianapolis . . . Alan Golden to local sales manager and Tom Murphy to operations director at KBOX, Dallas . . . Ray Strangio to account executive at KGW, Portland . . . Bill Goff to operations director for KVI, Seattle . . . Leslie H. Norins, general manager of KEYT, Santa Barbara, has been named vice president and member of the board . . . Doug Setterburg to commercial manager of

KETO, Seattle . . . Stanford M. Horn to sales promotion assistant for KCBS, San Francisco . . . Milton H. Klein to general manager of KHJ, Los Angeles, succeeding Harry Trenner, now RKO General western division director . . . James A. Beatty to merchandising director and Charles Amato to manager, sales development at WINS, New York . . . Fred D. Pestorius to manager of WHEC, Rochester, effective 1 January.

Kudos: Sam J. Slate, vice president of CBS Radio and general manager of WCBS, New York, has been named to the Board of Directors of the New York Board of Trade . . . Arnold Peterson, WOW, Omaha, farm service director, has been named a member of the no-fee Agricultural Speakers' Bureau of the Omaha Chamber of Commerce . . . Jules Dundes, CBS Radio vice president and general manager of KCBS, San Francisco, has been appointed to the Board of Directors of the San Francisco Advertising Club and will also serve as chairman of the club's radio department

. . . Five "Golden Mike" awards have been presented to KNX, Los Angeles, by the Radio-Television News Assn. of Southern California . . . Tom Templeton, farm director of KHQ, Spokane, received a News Award from the Washington Assn. of Wheat Growers, for excellent coverage of wheat industry events and impartial farm news coverage. KHQ (AM & TV), were also honored.

Fm

KRAV, Tulsa, took to the air 21 November, with a kick-off promotion campaign in excess of \$10,000.

The stereo fm station is maintaining its own news department and provides news and weather on the hour, every hour, 18 hours a day.

Another upbeat note on the new station: 12 accounts have already signed 52-week contracts for stereo commercials.

Sales: United Airlines (N. W. Ayer) has scheduled a 13-week drive on WNCR, New York.

Newsmakers in tv/radio advertising



Don B. Curran, new general manager of KGO (AM & FM), San Francisco, has been director of advertising and publicity for the five ABC TV o&o's since June of this year. He joined the network in April 1961 to fill the new post of director of publicity and promotion for the radio o&o's. Curran was previously with KOMA, Oklahoma City.



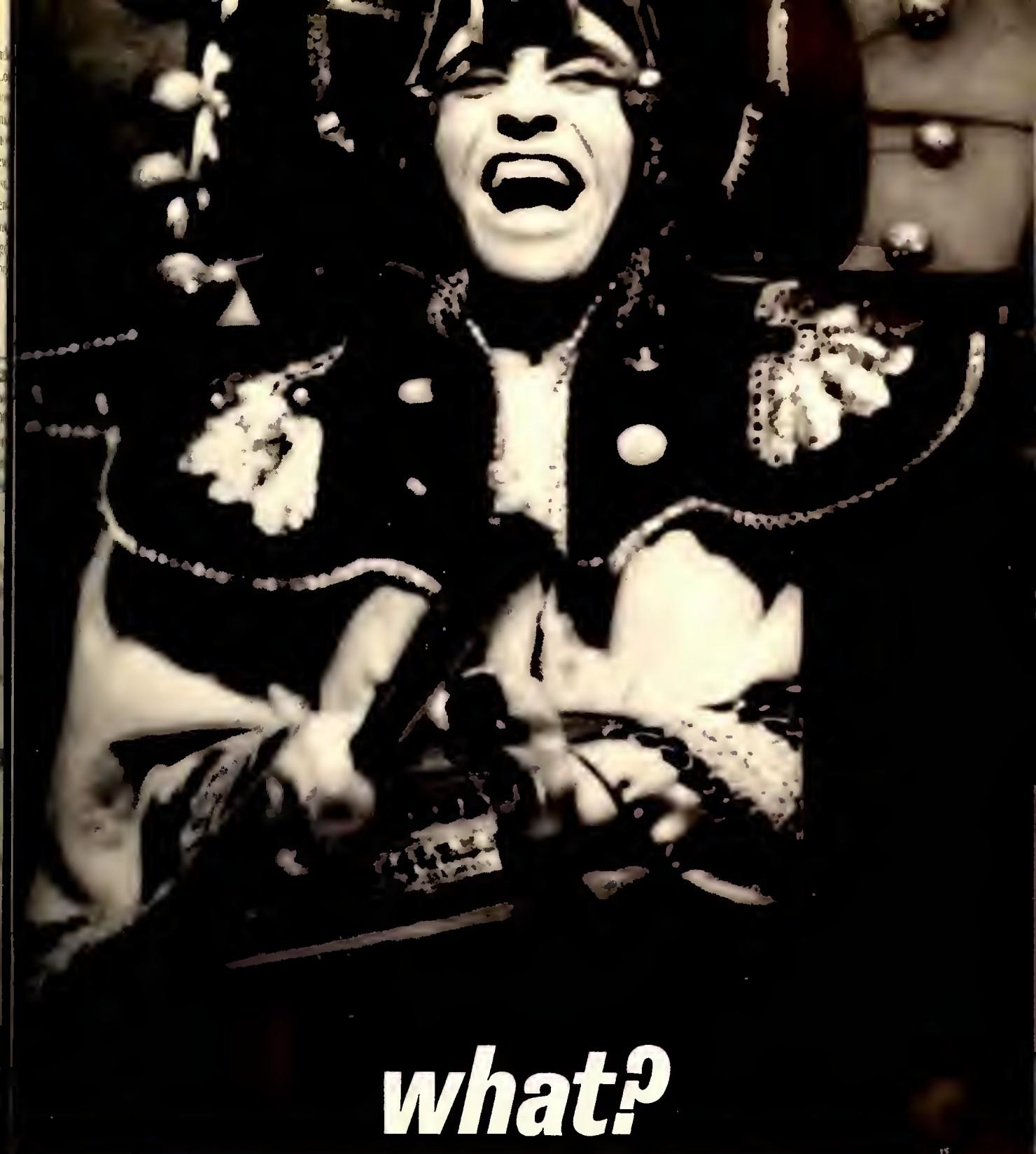
H. Gordon Scowcroft has been appointed marketing vice president of the Lever Brothers Foods division. He was marketing vice president of the Special Products division, which has been merged with Foods. Scowcroft was marketing vice president of United Fruit from 1959-1961 and was earlier associated with Campbell Soup.

George G. Huntington, vice president and general manager of TvB since November 1958, has been promoted to executive vice president. Prior to 1958, Huntington was director of sales development and assistant to the president. Before joining TvB, he was director of media research at D-F-S, and was with ABC, K&E, B&B.



Laurence E. Richardson, general executive for Post-Newsweek Stations since 1956, has been named vice president of the division, based in Washington, D. C. He is a member of the Board of Governors of the Broadcasters Club of Washington and chairman of a committee of the Advisory Council of D. C. Health and Welfare.





what?

A scene from Gilbert & Sullivan's operetta classic, "The Mikado," as performed by the students of Evanston Township High School, and broadcast during 90 minutes of prime time on Chicago's Television 2, as part of its regular "Repertoire Theatre" series. Reception? Fit for an Emperor! Variety, for example, called the show "Remarkable. Superb." And then went on with special applause for

"the handsome mounting of the production, the impeccable staging, first-rate setting and costumes, and near-perfect camera work."

A perceptive eye for what's happening on the local scene — that's what makes community service programming effective, exciting. And that, among other things, is what makes CBS Owned WBBM-TV the year-in, year-out favorite station of viewers in the Chicago area.

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Networks

Here's the ratings ranking of the top 15 network shows by Nielsen in the report for the two weeks ending 11 November.

Show	%
Beverly Hillbillies	32.1
The Lucy Show	31.4
Danny Thomas	31.2
Candid Camera	30.5
Ben Casey	29.6
Bonanza	28.0
Red Skelton	27.9
Andy Griffith	27.8
Danny Kaye Special	27.7
Dr. Kildare	27.7
Walt Disney	27.4
The Defenders	26.1
Gunsmoke	26.0
Eleventh Hour	25.7
Hazel	24.8

Note: does not include NBC TV election returns which at one point got a 25.7 and at another half hour, a 25.2.

NBC International is participating in the establishment of a tv service for the newly-independent government of Jamaica.

The network's International division is providing technical, financial, management and programing assistance.

On-the-air target is late summer of 1963. There will be commercials scheduled between programs.

Two other areas will be getting assistance from NBC International in the coming year in setting up television transmissions. They are Sierra Leone and Sudan.

Kudos: Burton Benjamin, executive producer of "The Twentieth Century" on CBS TV, has been awarded the U. S. Navy's Meritorious Public Service Citation for "outstanding contributions to the Department of the Navy in the fields of public information and education."

PEOPLE ON THE MOVE: Myron (Mike) Weinblatt to manager, participating program sales, NBC TV . . . James L. Middlebrooks to the new position of director of engineering facilities for ABC.

Reps

Rep appointments: WSET, Glens Falls, KWRE, Warrenton, and WNAK, Wilkes-Barre, to Prestige Representation Organization. WNAK and WSET were previously repped by Frederick W. Smith and KWRE by John E. Pearson . . . WJPB-TV, Fairmont, W. Va., WMBS, Uniontown, and WBLY, Springfield, to Penn State Reps . . . Spanish International Network Sales to Gates/Hall for West Coast sales . . . KYLD, Bakersfield, to Daren F. McGavren.

Broadcast Time Sales has opened its ninth office—this one in Houston.

Heading the operation is Ned Tripplett.

Address: 5108 Navarro Lane.

PEOPLE ON THE MOVE: Robert L. Stephens to the San Francisco tv sales staff of Katz . . . Robert L. Hosking to account executive with CBS Radio Spot Sales . . . Thomas J. D'Angelo to the Chicago sales staff of National Time Sales, from the New York office.

Kudos: Edward Codel, vice president of Katz, was elected to the Board of Directors of the American Hearing Society.

Film

ITC has picked up the first two clients for its new Program Participation Plan.

The stations are KTVW, Tacoma, and WJPB-TV, Fairmont, W. Va.

The two contracts combined open up about 15 hours a week of additional telecast time for syndicated products. KTVW ordinarily goes off the air at 11:30 p.m. and WJPB-TV at 11:20 p.m. Both stations will now stay on the air until 1 a.m.

Storer Programs has named a national marketing manager to head its overall operation, which now includes six syndicated properties.

He's Hank Davis, since July 1961 the northeastern sales manager.

Davis will headquartered in New York and will be responsible for coordinating special sales projects, research and promotion.

Sales: "Tin Tin," a color-animated series about the adventures of a boy and his dog, was sold to WTAF-TV, Marion; WNYS-TV, Syracuse; KOIN-TV, Portland; and KHJ-TV, Los Angeles, via NTA . . . Video House's 100 five-minute "Out of the Inkwell" B&W cartoons, to WTAE, Pittsburgh . . . The 93 Warner Bros. and 20th Century-Fox films in Seven Arts' volumes four and five to six more stations, raising total markets to 38 . . . WBC Program Sales' "The Steve Allen Show" to WPTV, West Palm Beach, raising total sales to 25.

PEOPLE ON THE MOVE: Leo M. Brody to manager of station relations of Television Affiliates Corp. (TAG) . . . Phillips Wally to the newly created position of production executive for ITC.

Public Service

Television history will be made in Texas on 15 January when KTVT, Dallas-Ft. Worth offers the first statewide, live coverage of the gubernatorial inauguration.

Originating from the Capital at Austin, the inauguration of John Connally will be offered by KTVT to all other Texas tv stations free of charge. They may either pick-up the signal off the air or pay line charges to the nearest test board.

This year's ABC Radio Edward P. Morgan Essay Contest will be held in association with the U. S. Department of Labor.

The topic: "Youth's Challenge in the Labor Market of the 60's."

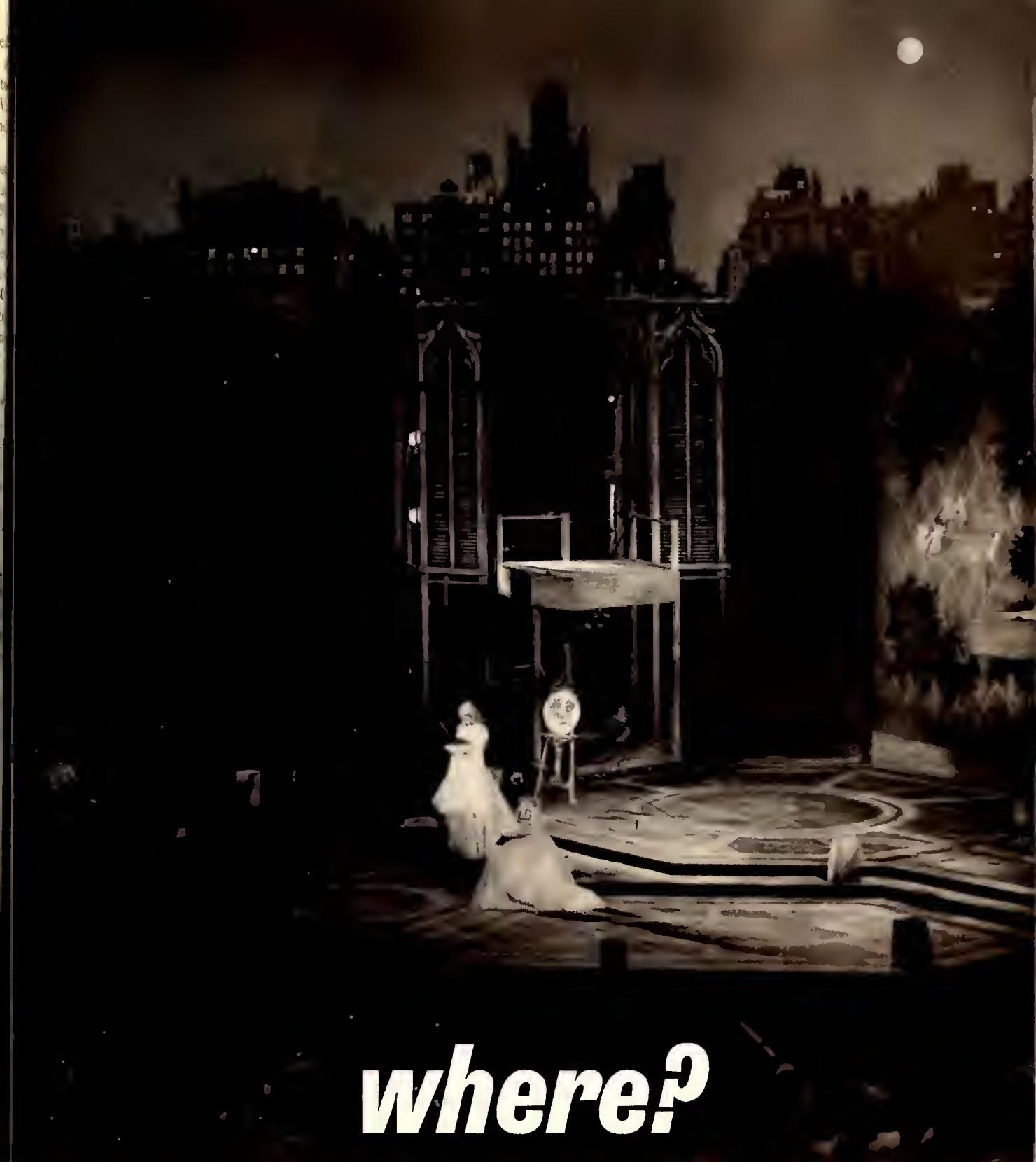
The topic is particularly appropriate in view of the fact that the Department will celebrate its 50th anniversary on 4 March.

The contest is open to all undergraduate students.

Sterling Movies U.S.A. has a new series in the public service area being offered free to tv stations.

"For Your Information" consists of 13 half-hour and 26 quarter-hours of interviews on topics ranging from how to invest intelligently in the stock market to industry in Japan, decorating hints for women, etc.

Several leading firms are participants, including: G.E., Borden,



where?

The brand-new Delacorte amphitheatre in the heart of New York's Central Park, scene of Channel 2's historic 2½-hour broadcast of "The Merchant of Venice." The first presentation by a commercial television station of a complete play by Shakespeare direct from the theatre of origin, the program drew a mammoth audience of 1,600,000 viewers, leading all New York television stations dur-

ing the peak viewing hours of 8:30 to 11 pm.

The broadcast—pace-setting, compelling—is an example (one of many!) of community service programming that consistently captures the spirit and imagination of audiences in the nation's largest, most dynamic metropolis. Programming New Yorkers find only on (where else?)...CBS Owned WCBS-TV, the leading station year after year after year.

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Lorillard, BOAC, the Del E. Webb Corp., and Frigidaire division of General Motors.

WWL-TV, New Orleans, scored quite a news beat for a local station.

Staff photographer Del Hall flew to Rome 10 days before the start of the Ecumenical Council. Each day, for two weeks, he sent back by jet plane, two special five-minute reports.

He was the only tv news photographer inside the Basilica of St. Peter to photograph (in color) the opening of the Council. In addition to the daily news report, Hall shot 6,000 feet of color film for two documentaries the station is planning.

Public service in action:

- A record total of 372 schools will participate in the KDKA, Pittsburgh, Press Spelling Bees during the 1962-63 term. The speldowns are now in their 12th year.

- A series of weekly programs presented by WMMM, Westport, in cooperation with Fairfield County civic groups reports on teaching methods in public schools and probes town governments for improved municipal administration.

- WICU-TV, Erie, has inaugurated a live 90-minute Saturday series called "Weekend." It deals with community issues.

- KYW, Cleveland, personality Tom Griffiths ran a month-long campaign to collect eyeglasses. He rounded up 3,000 pairs and the lens will be used in producing glasses for the needy. It was part of a South Euclid Lions Club project.

- WNEM-TV, Flint-Saginaw-Bay City, will produce a series of six half-hour film specials during a two-week tour of European centers and Iron Curtain countries. Included will be the Ecumenical Council now underway in Rome.

- WABC, New York, is using air time to inform New Yorkers of recourse to the Department of Health in case of inadequate home heating during the cold weather.

- While the tv doctors dramatize fictional medical cases, the University of Illinois' Dr. William Dolowy is hosting a WLS, Chicago, series featuring the latest research avail-

able on a variety of medical subjects and problems. The roundtable program will run for 10 weeks.

- KQV, Pittsburgh, staged its third annual "Million Dollar Wednesday" for the United Fund of Allegheny County. From 8 a.m. to 6 p.m. several prominent Pittsburgh civic and business leaders assisted by station personalities spent their time behind the KQV microphones urging the people to support the drive and helping the Fund surpass its goal.

- WTHI (AM & FM), Terre Haute, is making its studios and facilities available to Mayor Ralph Tucker twice each month. The program is simultaneously broadcast by all three Terre Haute am stations and by two fm stations. In addition WTHI-TV shoots news film of the press conference.

- KYW, Cleveland, arranged for 10 mothers to call sons or daughters serving with the Armed Forces overseas on Thanksgiving Day.

PEOPLE ON THE MOVE: Ronald Van Nostrand cameraman for the Senate film studios at the Capital for the past six years, to the public affairs and news department of WMAL-TV, Washington, D. C.

Equipment

Kahn Research Laboratories has a new high frequency version of the Compatible Single-Sideband Transmitter Adapter.

The equipment is specifically designed for operation in the 1-30 mc range and will adapt any am transmitter regardless of power to the Compatible Single-Sideband mode of transmission.

The addition of third tv stations in some markets has created the need for new and unusual-to-U.S.-broadcasters equipment.

A case in point: a new station in Rochester, N. Y. forced WROC-TV to shift from ch. 5 to ch. 8, requiring replacement of its medium band antenna with one of high band capability.

So RCA built a common antenna for WROC-TV and WHEC-TV using a diplex antenna system, a method used in Canada and Eu-

rope. Each station achieves 316 kw of effective radiated power.

New products: RCA has introduced a new tv tape recorder, readily converted to color operation, called the TR-2. The recorder is available in two models, for either studio or mobile installations. It's scheduled for delivery beginning in January.

PEOPLE ON THE MOVE: Robert W. Galvin, president of Motorola, and Robert T. Borth, Washington representative for G.E., to chairmen of the EIA Legislative Policy Committee and its Congressional Information Subcommittee for 1962-63.

Station Transactions

KMO, Tacoma, has been sold for \$254,000.

New owner is Broadcast House, Inc. which is headed by Edward A. Wheeler.

Sellers: A. Archie Morton and Dana J. Hunter.

The stockholders of Broadcast House also own WEAW (AM & FM), Evanston.

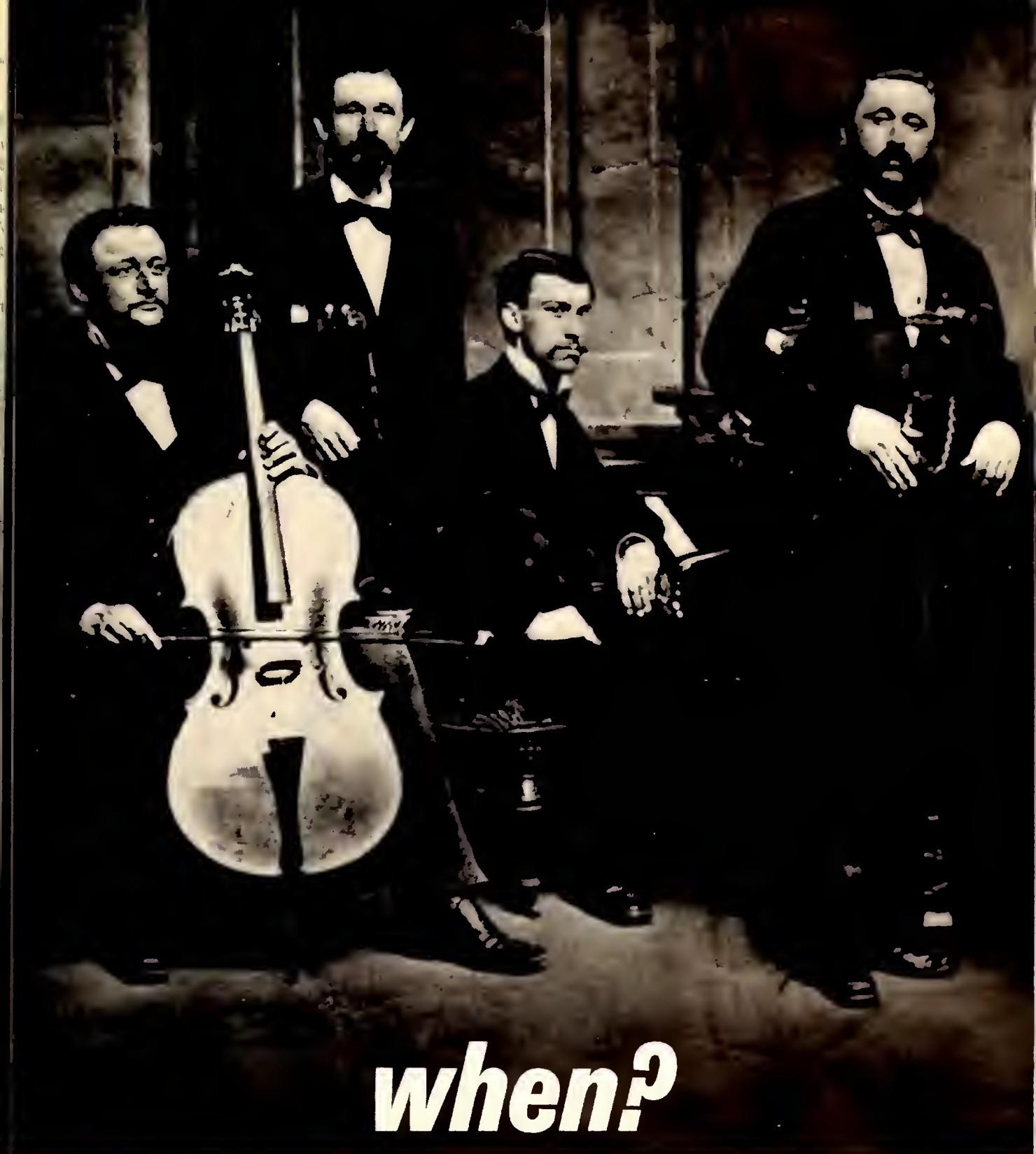
Negotiations were handled by Hamilton-Landis & Associates.

KADY, St. Charles, and **KADI** (FM), St. Louis, have been sold for \$175,000 to F. L. Morrisson and Rodney Erickson.

The negotiations with previous owner William R. Cady, Jr. were handled by Blackburn.

Morrisson is now with CBS Sales and was previously a pro football player. Erickson, until recently president of Filmways, has also been vice president of Warner Brothers, vice president of Y&R and with NBC and CBS.

Other stations changing hands: **KUKO**, Post, Tex., has been sold by Galen O. Gilbert and Phil Crenshaw to Leo Holmes, Brownfield banker, for \$55,000. Hamilton-Landis handled the sale . . . **KLAS**, Las Vegas, has been sold by Paul Schafer of Schafer Electronics to Robert G. White, New York State builder, subject to FCC approval. White plans to move part of his building operations to the West Coast.



when?

Circa 1880, when scores of amateur orchestras flourished throughout the St. Louis area. A colorful era recalled recently on "Theme with Variations," Channel 4's recreation of St. Louis' rich musical past seen in prime time. Narrated by Earl Wrightson, this locally-produced program served to underscore an urgent plea by Mayor Raymond R. Tucker for a heightening of civic cultural activities,

as part of a general revitalization program for the entire St. Louis community.

The city's past made meaningful in terms of its present and future—this is community service at its vital, practical best. And this is one of the things St. Louis audiences look for, and get, when they look at CBS Owned KMOX-TV, Mid-America's favorite television station month after month, year after year.

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SELLER'S VIEWPOINT

By Irving Schwartz
V.p., general manager
KUDL, Kansas City, Mo.

Radio's prime audience: 20-40 age group

One of the old adages of the ages—"Seek and Ye Shall Find"—could well be the motto for advertising agencies today when they wish to spend a radio budget in a market that will return them a maximum sales return on their media investment.

One of the errors agencies seem to make occasionally is that they buy numbers without sufficient analysis of audience make-up. We realize much of this is due to a lack of time to sufficiently check out a given station's audience potential but, by the same token, an extra bit of time spent on analysis of a radio audience might mean the difference between a successful radio ad campaign and an indifferent one.

We have found, over many years of experience in selling, that successful radio results might be evolved into a mathematical formula. In math terminology the formula could be described—I plus R equals BP—or Impressionability plus Responsiveness equals Buying Power. It has been our experience that the buying power of a radio

audience is directly related to the responsiveness of the audience.

For instance, the 20-40-year-old group we have found to be the most responsive to radio advertising. They are open-minded. They do not have pre-determined buying habits. They are the people in the market for most products that are advertised. Naturally they must have a need and desire for these products, but again experience has shown that this need and desire is most apparent in this age group.

In offering this formula we are not discussing programing. To reach and maintain this type of an audience the programing of necessity must be alive and showman-like, but no matter what the programing, the amount of listeners should not be the sole gauge by which a decision to buy time on any given station is made.

In today's economy the ability to buy any given product is of negligible importance. With credit immediately available and per capita income at an all time high, it should be more important to an agency timebuyer or media planner

to discover whether or not the composition of a given radio audience contains the twin requirements of response and impression. In the 20-40 group normally both of these requirements are part and parcel of the listeners' make-up. Below the 20-year-old group the youngsters are perhaps too impressionable, which is fine, because then they are future buyers and their buying habits are still to be formed, thus making them potential customers. This is particularly true of newly married young couples. They are immediately in the market for almost everything in the area of consumer advertising: furniture, appliances, dishes, etc. plus continued personal needs.

Over 40 years of age the problem becomes one of predetermined buying habits, making it difficult to influence the elder citizens. Although many advertisers feel that this is the "responsible" audience they should be reaching, we have news for them. In the majority of instances where radio advertising is pitched to this particular group, the advertiser is maintaining a status quo. He is not influencing this audience into impressionable, responsive interest in the product. Should the advertiser, then, not try to reach those with predetermined buying habits? No, of course not, he should continue to advertise to this group, but he should concentrate more heavily on "The Impressionables."

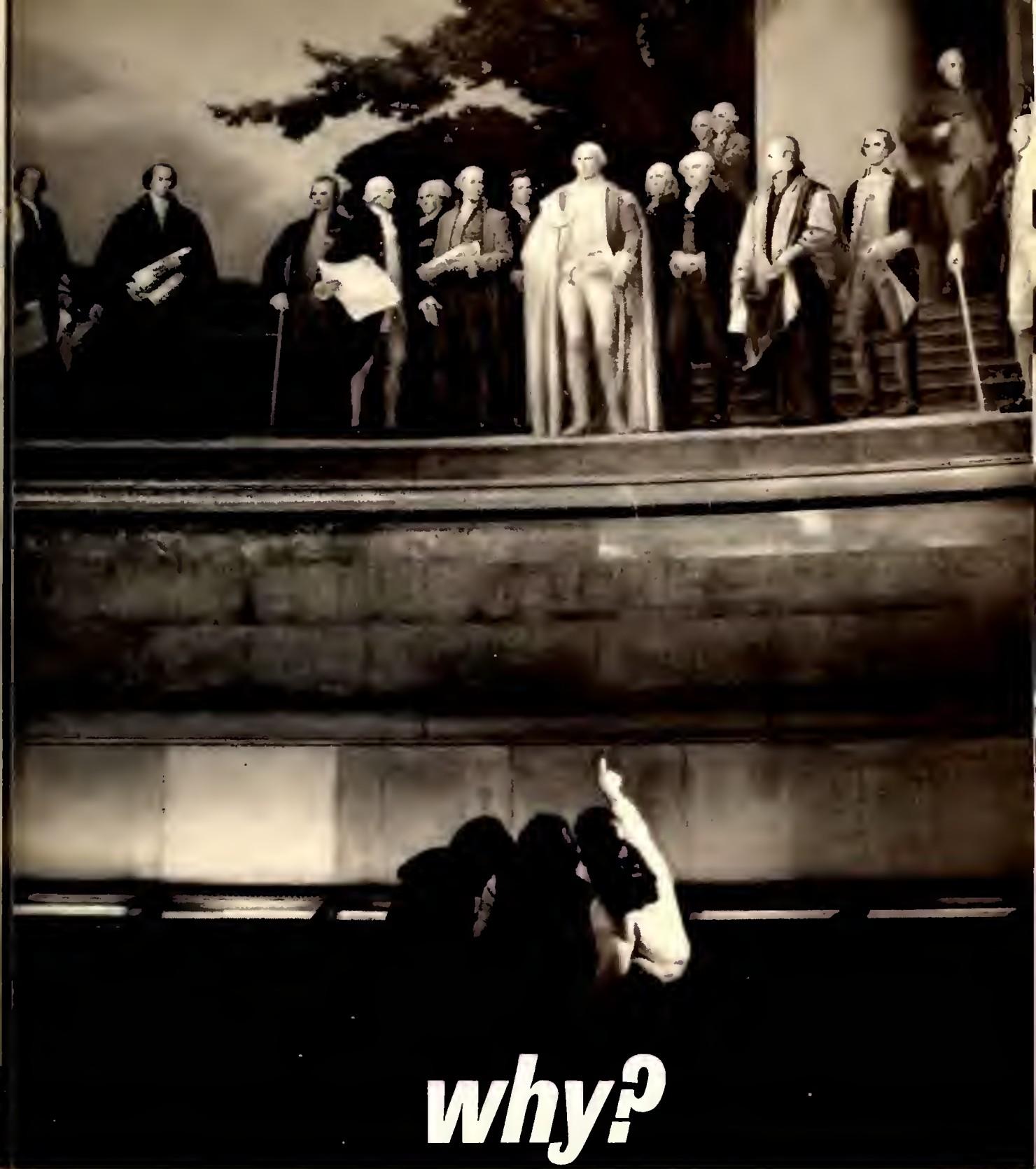
When a listener is impressed he responds, when he responds he buys and no matter what the quantity of listeners is stated to a given station, if the composition of the audience is largely made up of the impressionable, responsive 20-40 age group, the product advertised will probably be successful.

Obviously, the ideal radio station buy for maximum returns would be one in which an advertiser's product is given the most exposure to the most impressionable audience.

The method of reaching this type of station breakdown may take a little creative research on the part of the agency, but it will pay off with major dividends for the advertiser whose products reach this magic audience.



Irving Schwartz has been general manager and vice president of KUDL, Kansas City, Mo., since 1956. At present, he also serves as management consultant to WPOP, Hartford, and is president of Central Broadcasting Corp., creators of "The Centronic Programing System." In addition, Schwartz heads the Kenton County Broadcasters and Mid-West Time Sales.



why?

To bring to Los Angeles' 1½ million school children a better understanding of their government, its history and function, KNXT produced "For Which We Stand," a two-part filmed record of 12 Southern California students' experiences on a KNXT-sponsored tour of the nation's capital. Summing up the enthusiastic reaction of local audiences and critics alike, the Los Angeles Herald-Examiner

saluted the two hour-long programs as "an uplifting show for all Americans."

Only a mass medium like television can make community service so meaningful, for so many. And in Los Angeles, only Channel 2 does the job so well. Which is one reason why the number one television station with viewers throughout the nation's second market is—has always been—CBS Owned KNXT.

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

**Beyond question,
the CBS Owned
television stations
can help answer
your sales problems
in 5 of the biggest
U.S. markets.**



who?



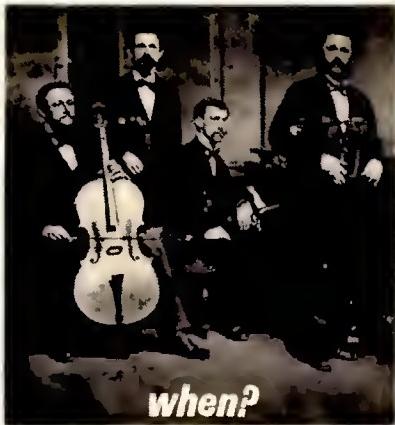
what?

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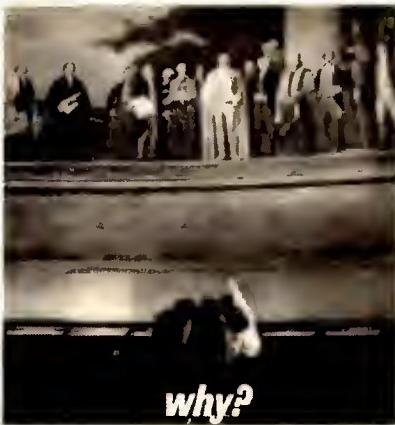
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where?



when?



why?

how?

Take a tip from some of today's biggest, most successful advertisers and their agencies. They know that the unvarying high quality and community-awareness of local programming on the 5 stations is a major reason for the stations' consistent popularity. It also helps to explain their atmosphere of trust and believability, which adds immeasurably to the impact of your sales message. You, and your product, can benefit mightily from the CBS Owned television stations' unique combination of prestige plus popularity. Call or write us...we'll be glad to show you how! **© CBS TELEVISION STATIONS NATIONAL SALES**

Representing CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis.

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SPOT-SCOPE

Continued

both brands. The Kool order comes from Ted Bates and Raleigh is at Keyes, Madden & Jones.

Standard Brands will go in with heavy schedules for its two margarines, Blue Bonnet and Fleischmann's. The call in both cases is for minutes and 20s. Ted Bates is the agency for both accounts.

Upjohn launches a first quarter promotion for its vitamins in a few weeks and is lining up minutes in some markets, program sponsorships in others. The buying's being done out of Sudler & Hennessey.

Eastern Airlines is lining up markets for a spot tv push it plans to launch with the start of the new year. Several selected markets are involved in the prospective buy. Agency: Fletcher Richards, Calkins & Holden. Buyer: Jim Kelly.

Remington Electric Shaver is in the midst of a six-week spot tv campaign in 42 markets to stimulate Christmas sales. The campaign will wind up 23 December, but supplementary spot buys are still being made in a few markets, notably Las Vegas, Rockford, and Boston. The next spot tv spurt for the shaver will begin in April for the graduation gift campaign. Agency: Young & Rubicam. Buyer: Gary Bell.

Coldene is activating in some 50 markets as part of a campaign which will run until just after Christmas. The account is handled out of Papert, Koenig, Lois and timebuyer is Carole Lewis.

SPOT RADIO BUYS

Puget Sound Rambler Dealers Assn. of Seattle is using more than 400 radio spots in a month long campaign on the west coast. The schedule is being supplemented with over 100 spots in tv.

P. Lorillard kicks off the end of the month with schedules in a host of markets for its Spring Cigarettes. The campaign, which starts 31 December, will run for 13 weeks. The agency is Grey and Betty Nasse is doing the buying.

Piel Brothers is going in with a heavy radio campaign for its beer in a host of markets. Tv is also included in the drive. The radio buy takes effect 7 January and schedules will run for six weeks. Agency: Y&R. Buyer: Dave Johnson.

Standard Brands, in addition to the tv schedules for its Blue Bonnet Margarine, is also active in radio for the product. A two-week flight kicks off today, 3 December in selected markets. The account is at Bates.



First thing in the morning . . .

. . . you'll have confidence in knowing that an ARB Overnight Survey team was on the job the night before. The audience estimates you need will be on hand, ready for those all-important decisions you'll face today.

ARB Overnight Surveys truly build this confidence. More and more regular clients prove it. Telephone coincidentals are designed to give fast information to aid in the solutions of your most pressing audience problems . . . such as checking the audience to a new program or spotting an audience trend since the last regular ARB report. And they provide this information quickly, because on short notice a large staff of trained and experienced telephone interviewers is available. Whether it's a current program rating or a timely share of audience index, an ARB Overnight Survey is equally adept at providing answers for key decisions in any U.S. television market.

Consistently reliable audience estimates at a practical price is an offer worth investigating. Call your ARB representative and discuss it today.



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Delbert L. Mills, Vice President
RCA, Indianapolis



Mrs. Frank F. McKinney, Chairman of
the 1962 "500 Festival" committee



Noble L. Biddinger, guiding influence
for successful 1962 "Starlight Musicals"

The voices that influence Indiana's most dynamic market

Mid-Indiana—Indianapolis and its 55 surrounding counties—has the industrial, business and civic leadership that makes its market places vibrate with sales-productive action. To help these voices reach the prosperous homes and families in this widespread super-market of the Midwest, The

WFBM Stations devote their power and influence to each advancing move for progress. If your products or services deserve a share of this market's \$3,000,500,000 sales volume, use the voices of The WFBM Stations to broadcast your selling messages in Mid-Indiana.

THE WFBM STATIONS
INDIANAPOLIS, INDIANA



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